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"The play's the thing."—HAMLET.

One of the finest first night audiences that has been inside a theatre this season assembled at the Fifth Avenue Monday night, when Genevieve Ward appeared as Stephanie in *Forget-Me-Not*. The majority of the spectators had seen Rose Coghlan's interpretation of the character at Wallack's, and they were prepared to make comparisons. The result was not favorable to Miss Ward. Interest in the piece and this lady have been excited to an almost unreasonable degree through the legal complications in which they have involved Messrs. Wallack and Moss, and a far better performance than that given Monday night was necessary to fulfill or satisfy public expectation. We still adhere to our opinion of the extreme excellence of the Wallack representation; it has been intensified in fact after seeing Miss Ward.

The play, as we have said before, is a powerful work that requires superb acting, not only on the part of the leading actress but of the whole company. Its language is terse and epigrammatic; its situations are strong and thrilling; its interest is unique and absorbing. A part like that of Stephanie could not be misunderstood by an artist of ordinary intelligence—to a certain extent it plays itself. The character does not arouse the sympathy but the admiration of an audience. We cannot be expected to sympathize with the machinations of an adventuress, but we can be made to admire her courage, perseverance and struggles for recognition. This feeling is aroused purely because Stephanie is a woman. Change her sex and all our fine sentiments of approbation vanish. The glamour is destroyed, and our eyes simply see the infamous intrigues of a horrid man stripped of the heroics that surround the person of a woman placed in the same position.

Miss Ward does not meet the requirements necessary to effect this result. To put it mildly, she is neither young nor blessed with freshness. She has been a handsome woman, but her figure has lost its symmetry, her face bears traces of age and the sufferings to which in her private life she has been subjected; her past good looks are more than on the wane. Miss Ward is more than a full-blown *Forget-Me-Not*; she has been picked with a long stem, and has begun to fade despite the arts that teach womankind that preservation is the first law of the toilet. Stephanie is not supposed to be a young woman, but she is alluded to in the play as a thing of beauty and a joy even at a mature age. In this respect, to begin with, Miss Ward does not fill the exigencies of the part. How different was this with Rose Coghlan! Her healthful Celtic beauty never shone so resplendently as in *Forget-Me-Not*; and her natural grace, allied to her brilliant appearance, completely captivated the eye of the beholder. Miss Ward is also deficient in the matter of voice—not in quantity, but in quality. She possesses apparently no middle register. When her lines are not declaimed in a shrill falsetto they are spoken in a female bass that savors of respectable and venerable years. Her reading is incorrect in emphasis and inflection; in a hundred instances false stress is laid upon unimportant and inoffensive words. For instance, one of the big points of the piece is found in Stephanie's scathing plea for justice from Sir Horace Welby. The concluding sentence, which is something like "Why should a woman suffer when a man is guilty?" Miss Ward declaimed "Why should a woman," etc.—a rendering which was of course erroneous, the antithesis resting upon the words "man" and "woman," where the emphasis of course should be placed. This is but one instance caught at random from scores of others quite as noticeable. The *badinage* that forms a distinguishing feature of Stephanie's character should be discharged with the unerring sharpness of a rifle-shot. Miss Ward, however, spoke the brilliant epigrams allotted her with a premeditation that robbed them of their point and effect. Miss Coghlan, our readers will remember, gave this side of the adventures' conversation a dash and finish that did much toward enlisting admiration for her courage. Miss Ward spoiled most of her opportunities by a stately precision quite foreign to the character. She is not a student in the natural school, and her notion of art—which does not tend toward a reproduction of nature—consequently is stilted and strained. Miss Ward is conscientious as Stephanie; Miss Coghlan was more. Miss Ward is unfitted to the part in age, voice and appearance; Miss Coghlan fitted the character like a twelve button glove. Miss Ward pronounced the French phrases in her lines in true Parisian style, and this is the most unqualified praise we can award her. This resolution fixed itself in our mind after the curtain fell Monday night:

Whereas, In the interests of our readers it was necessary to see Miss Ward's performance of Stephanie, as well as that of Miss Coghlan; we

Decreed, That the former was a treat as well as the latter, because it taught us by comparison how to appreciate our own infinitely superior Wallackian success to that made by Miss Ward in the same play in Lon-

Another case in which comparison brings odium upon Miss Ward's production of *Forget-Me-Not* is that of her chief support, in Mr. Clements. Judging from that gentleman's work here a couple of seasons since with the Countess Bozenta we were not led to expect much of him. But the out-of-town press brought us glowing accounts of his improvement, and we based some hope on these. But, alas! for the confidence in rural criticism which has so often been misplaced. We were compelled to set down their favorable comments as so many delusions and snares. Clements can't act, and there is no use in pulling his Sir Horace Welby into pieces. Mr. Tearle may rest easy on his pillow of self complacency and sleep in the contentment of unapproached excellence in this role, which he played beautifully at Wallack's. Clements does not comprehend the character, but plays it with about the understanding and appreciation of a utility man. Miss Cora Tanner, a very promising young actress, was a great improvement on Stella Boniface as Alice Verney. She acted with ease and skill and dressed most tastefully. Laura Le Claire was suffering from a severe cold, but she was also capable as the respectable Foley. Charles Dade as the Corsican was very good, and Horace Lewis gave a carefully elaborated piece of character acting as the decrepit Italian ladies' man, Prince Maleotti.

There is a large advance sale for Miss Ward's performances, and as she has many friends in this city who wish to compare her for their own satisfaction with Rose Coghlan, a succession of well-filled houses will probably be in order during the next fortnight. Preparations are in progress for John E. Owens' three weeks engagement, following *Forget-Me-Not*, in Piercy Wilson's adaptation from the French, *That Man from Cattaraugus*.

Haverly's Fourteenth Street Theatre was literally jammed on Monday evening to welcome the return of the European Mastodon Minstrels from a prolonged and successful engagement throughout the British Isles. Few changes have been made in the personnel of the company since their advent here, and a closer relationship with each other and continuous appearances have dovetailed the business to such a nicety that they are about as nearly perfect a minstrel troupe as can be imagined. The first part displays an amphitheatre of ebony faces, ranged in rows reaching to the tops of the flats; above them is the great Centennial drum, surmounted by the English, French and American flags; on either side is a smaller drum, made in England. The "box-in" scene gives the whole a cheerful aspect. The first part includes a number of new songs, jokes, etc., and a few—very few—ancient ones, in which Billy Emerson, the most refined darkey on the stage, and Billy Rice, his antithesis, create considerable merriment. This is followed by a nonsensical burlesque (as Ethiopian burlesques generally are) on *Il Trovatore*. It is about time these travesties (!) should give place to something more novel. They were well enough fifteen or twenty years ago, but we have had a surfeit of them. The new business arranged by John Rice, in which the salutory talent of the company is blended with the dramatic—notably in the sketch of *The Old Kentucky Home*—is an advance step in modern minstrelsy, and cleverly catches on to the spirit of the times. Old banjo solos, like that of Sam Devere, with stereotyped gags and the conventional big shoe and the mouth-making, orchestra-talking act of *The Watermelon Man*, as given by J. W. McAndrews, are unacceptable samples of an unexpanded past, and should be relegated to the tomb of obscurity. With these exceptions the entertainment of the Mastodons was a representative one of the present, and as such gave infinite delight to the audience. There is refreshing refinement about the statue clog-dancing, in which twelve or fifteen performers in glittering tights and spottless shirts, with the prismatic hues of the calcium thrown upon them, methodically oscillate in intricate figures. The burlesque pantomime that concludes this irresistibly fascinating entertainment is extremely novel, in that the Humpty Dumpty business is happily mixed with the Ethiopian, which is a decided departure from the usual character of minstrel after-pieces. It abounds in capers, tricks, antics and mistakes, and is made more laughable from the fact that the usually boisterous negro is compelled to keep his mouth shut. Alex. Zanfretta made an amusing clown, and many a guffaw was evoked through his original, unforced fun. We commend the entertainment of this company in its entirety, and bespeak a brilliant season at the Fourteenth Street.

The old comedies are to Wallack's what the Old Guard was to an almost vanquished commander at bloody Waterloo. Whenever a succession of repulses befalls the management, a squad of reinforcements are pluckily brought to the front, headed by Sheridan, Goldsmith, and those other battered old veterans who have taken an active part in all the Wallackian wars. Sheridan was only a few nights away when Byron's very flaky Upper Crust winged its flight into the realm of charitable oblivion, and the old campaigner's Rivals was thrown up as a temporary breastwork to cover the preparations that are being actively pushed forward for a dashing sortie with the melodramatic World. Colonel Wallack's knowledge of the science

of arms, acquired in Ours, Rosedale, The Veterans, and on the transport vessel that bore him to—and quickly—from the Crimea in his youthful days, stands him in good stead now, and our readers may rely upon it that age has not dimmed but sharpened his managerial eye. The next gun that he sights, if the range be short enough, will fairly riddle the public's pocket, rest assured.

A good sized audience witnessed the revival Friday night, and they appeared well satisfied with the representation of the comedy, although we have seen much better performances at this establishment within recent years. John Gilbert's Sir Anthony is unlike our national currency—it never fluctuates nor changes. It is an almost faultless piece of acting, and stands unrivalled as the best old Absolute on the stage. Mme. Ponsi's Mrs. Malaprop calls for nearly the same measure of praise, and it is a worthy companion picture to that of the courtly old Gilbert. Osmond Tearle's Captain Absolute, like his Charles Surface, is a disappointment. It is a disappointment by comparison only, for in itself it is a good bit of work. After the admirable talents he has displayed in *The Guv'nor*, *Forget-Me-Not* and *Upper Crust*, we have fixed in our critical eye a very high standard of merit for this capital actor, and it is his own fault if, by educating us to such a point that we shall always look for something more than ordinary in his efforts, he has made us hypercritical in passing judgment upon him. It is rather singular, too, that in parts of the legitimate order he should not appear to equal advantage as in modern comedy. His artistic labors in England during the past ten years have been confined almost exclusively to this sort of work, and Captain Absolute and Charles Surface are old parts of his. Yet his successes here have been made in parts that he has created—characters that belong to contemporaneous writing and acting. As Mr. Wallack intends producing more new plays in his new theatre than he has in the present one, we are more than glad that Mr. Tearle has achieved honor for himself in the new while he has merely done credit to himself in the old. A bitter disappointment—and one harder to bear—was Mr. Elton's Bob Acres. He made little or nothing of the part, and seemed nervous, out-of-place and ill-at-ease during the entire evening. Jefferson, Owens and John S. Clarke have shown us the possibilities existing in the character of the braggart Bob, and we can scarcely accept after these the very mediocre rendition given by Elton. Harry Pitt—sans moustache—played the ungrateful and unsatisfactory Falkland with a fervor and zest that calls forth our heartiest congratulations.

His performance was the surprise of the evening.

Gerald Eyre as Sir Lucius was very good, although he skipped many good points that are traditionally associated with the role. Harry Edwards—though not a young man—would have played Sir Lucius delightfully. Rose Coghlan looked young but not so handsome as usual in a flaxen wig as Lydia Languish. She acted with spirited brilliancy. Stella Boniface as Julia dressed most unbecomingly, and—we are sorry to be compelled to say this of any lady, especially one so good and charming in private life as Miss Boniface—looked absolutely ugly in a top heavy coiffure and hideous Gainsborough hat. Her reading, as usual, was monotonous. Emma Loraine was both pert and pretty in a superlative degree as Lucy, the maid. The scenery was not new. The World will shortly be produced, and that will be followed by *The Money-Spinner*, ambiguously announced in the house-bill as "a new play." The management still underlines *Forget-Me-Not*, but a renewal of its successful run at this house depends not upon the will of Messrs. Moss and Wallack, but of the Superior Court. It may not be out of place here to call attention to the wild and terrible work done every night by the merciless Thomas Baker and his orchestra. The leader's selections are abreast of the times, but his orchestrations and arrangements savor of the primeval days of Orpheus. No music at all were better than such music as proceeds from out that well hole under Wallack's stage nightly.

It required a Herculean turn of mind last Wednesday night to brave the fury of the elements and journey to Haverly's Fourteenth Street Theatre, even to see Nat Goodwin in a new play. The rain poured down in torrents outside, and it was a most depressed little assemblage that sat amongst a waste of empty stalls in damp garments, nursing their dripping umbrellas. A more unpropitious night could hardly be imagined. The newspaper men were noticeable for their being somewhere else, and everything looked dark and dreary for *The Marionettes*.

One John F. McArdis is responsible for the authorship of the piece, and a little London theatre bears the onus of its first performance. Nat Goodwin saw it last Summer when he was doing the grand in the British land, took a fancy to it, and invested his good American money forthwith. We cannot vouch for the origin of *The Marionettes*, but it is evidently of German growth, possessing in no respect the distinguishing marks of the school of English farce. A certain Captain Blount makes love to a girl at Acacia Academy—presided over by a spinster, Seraphina Spinks—whose name rhymes with "concertina." There are four pupils at the school whose labels answer this description, and

Bob Crump, the Captain's factotum, arranges an elopement with each of these for his master, in order to surely fasten on the right girl. All the young women subject to this clandestine arrangement are ready at the appointed trysting hour, escorting ladders with which to climb the wall that divides the academy grounds from the King's highway. Captain Blount makes his appearance and surprises the antiquated Miss Spinks, whom he mistakes for the object of his affections. The error is discovered and the first act is brought to a close in a hubbub of confusion. In the second act Captain Blount and Bob bribe Babbage, a marionette showman who is about to give an exhibition of his automations at Acacia Academy, to take them in his boxes with the rest of the figures into the school, where they will have an opportunity of prosecuting more successfully their adventures with the scholars. This is done and of course gives capital chances for the introduction of a lot of funny antics. Captain Blount finally accomplishes his mission, and the brief farce is brought to a termination.

The Marionettes is a mere trifle of frivolity, but even judged as such it is weighted down with serious faults. The dialogue is insufferably stupid; there is no strong characterization in any of the parts except that of Babbage, the showman; the incidents are funny, but spread over a plethora of "talk" with Squeers-like want of liberality. In a word, *The Marionettes* as it stands is not a bit laughable, and we marvel at the want of foresight that could lead Nat Goodwin to invest in such a piece, or build any hopes upon its chance for success or popularity. There is material in the leading idea, however, that could be worked into a pleasing entertainment. In the first place the *locale* should be changed from England to this country, and all the 'Albionisms' altered to Americanisms. As it is now, Mr. Goodwin's gags—funny in themselves—do not rhyme with the atmosphere of Essex schools, highways and inns. A native dramatist could take hold of it and make the affair appropriate to our stage and pleasing to our public. When this is done Goodwin may find that he has unearthed another Hobbes in *The Marionettes*.

Mr. Goodwin absorbed whatever interest there was in the acting. In the first act he masquerades as an Italian organ-grinder—a character that gave excellent play for his wonderful powers of mimicry. A reproduction of Charles Thorne's Armand was very well done, but not so successfully as that of the Neapolitan huckster of popular discord. We have never seen any one bit that was more laughable than Goodwin's imitation of a marionette. It was screamingly funny, and is quite worthy to occupy a niche next Jennie Weathersby's famous fairy in the galaxy of absurdities. The small audience roared out a volume of laughter, that would have done credit to a larger assemblage, at Goodwin's monstrous make-up. Will Harkins was very good as Captain Blount. As another marionette he was also ridiculously droll. Charles Bowser as Babbage, Frank Lamb as Sardanapalus, and Deloss King as Burke the porter, were respectively acceptable, although handicapped by ungrateful parts. Mme. Michels is a reliable actress, and she is too experienced in the habits of such to run the risk she did of playing a long part without knowing her lines. As Miss Spinks she had the right idea of what were her duties, but she scarcely looked—what the author evidently intended—an emaciated spinster. Daisy Ramsden played a rough soubrette, Arabella Minks, very well, although her dance did not receive the appreciation it called for. Effie Vaughn, Jennie Weathersby, Belle Jackson and Carrie Melton were not blessed with beauty, but they acted the school-girls of Acacia Academy with commendable zest.

Seldom in the career of the Windsor has such a succession of packed houses greeted a favorite as are now filling this theatre to witness Lester Wallack's *Elliot Gray*, in his romantic play of *Rosedale*. It is a credit to the taste of the habitués of the Windsor, as well as highly complimentary to the veteran of the New York stage, that at this antique period of the piece's career it should possess such adductive qualities. Placed on the stage as it is with every attention to detail, and with excellent stage effects, it is no wonder that the audiences are overwhelmingly large. In this engagement Manager Murtha has evinced his usual discrimination, and his efforts to provide his patrons with the choicest dramatic diet at popular prices are recompensed by a golden boomerang exceedingly gratifying. Mr. Wallack will terminate his engagement on Saturday evening. Next Monday Frank Frayne will inaugurate a season of six nights in his new play, *Mardo, the Hunter*.

When the Black Crook was first produced at Niblo's the secret of the application of electricity to lighting purposes was not discovered. The crowds that flocked to see the ballets, marches and magic transformations in those days did not know what they missed, and the crowds that are going there again this week gained in the wonderful appliance of Edison's invention to rapiers, skulls, skeletons, and divers other "props" employed in garnishing the time-honored spectacle. "It's better than ever!" exclaimed a senile bald-head who sat in front of us next the orchestra railing the other night; and the majority of the audience agreed with him. Pauline Markham plays *Stalacta* and

leads the Amazons with the same grace that enchanted us all eight or ten years ago, and, our word for it, she has not lost attractiveness either in face or form. The ballet is multitudinous, and two per cent. more nude and buxom than of yore. The scenery is gorgeous, the dresses handsome, the acting part of the company better than the dialogue deserves, and the production worthy of its parents. The Kivalys are confined to their own functions and not permitted to interfere with other departments, and consequently there is a smoothness about the whole affair that is foreign to those with which the canny Hungarians have been associated in the past. The specialists are few, but very good. Prince Katsnoshin—a simon-pure Jap of the first blood-and-water—is really the best juggler we have ever seen. His feats are performed with an agility and adroitness truly marvelous. No other attraction is announced at present.

Janauschek played *Bleak House* Tuesday night at Booth's. The performance was heavier than lead.—*Cinderella* at School is running to very good business.—Barrett, the Nihilist, is assassinating Shakespeare and Bulwer every night this week at the Grand Opera House.—Billie Taylor has not diminished one jot in popularity. The Standard is full every night.—Mulligan's Silver Wedding is doing about the best business in town.—Felicia is the success of the season at the Square. It's a case of Immorals vs. Good Acting. Good acting wins.

PROFESSIONAL DOINGS.

- Happy Cal Wagner is organizing a minstrel company in Syracuse.
- Annie Pixley will give the Londoners a taste of her quality in *M'liss* next season.
- Louis James has been re-engaged as leading man for Lawrence Barrett next season.
- An amateur company recently played *M'liss* in Philadelphia. Pixley—suit—damages—and things.
- Morlacchi, the once popular premier danseuse, is lying ill at her residence in Lowell, Massachusetts.
- Ed. Rosenbaum, manager of Leavitt's Novelty company, is about to proceed to London in the interests of his principal.
- The Comley-Barton Olivette company return to New York on the 18th of April. They are playing in Baltimore this week.
- It is stated that Manager Wm. E. English of Indianapolis is entertaining the project of erecting a large theatre in Cincinnati.
- Fred Berger and Etta Morgan, of the Berger Concert company, are shortly to explore the haven of misery. They're to be married.
- Frank E. Aiken, a popular leading actor, is at present disengaged, and can be addressed at 223 East One Hundred and Fifth street.
- Minnie Whitton, an actress of Worcester, Mass., attempted suicide on Friday last, on account of being discharged from the theatre at that place.
- Haverly's Mastodon Minstrels, now performing at the Fourteenth Street Theatre, are to return to England at the conclusion of their American engagements.
- Edward Harrigan, of the Theatre Comique, who has been quite ill lately, has recovered, and is once more at his post guarding the destinies of that cosy resort.
- Matt Robson, of the Leavitt English Burlesque Opera troupe, was suddenly called home to England last week on account of the serious illness of his wife and child.
- F. F. Mackaye, Gabrielle Du Sauld and Louise Sylvester will be members of Steele Mackaye's new company, which will appear at the Bijou on the 18th of next month.
- Lizzie McCall will play in the Big Bonanza at the Brooklyn Academy of Music on the 25th inst., supported by a local amateur company. We thought she had retired.
- The second Hazel Kirke company, with Lillian Spencer and Charles Wheatleigh at the head, is playing to large houses in Eastern cities. A third company is playing this week in Cincinnati.
- Robson and Crane appear at the Bush Street Theatre, San Francisco, on the 2d of May, for four weeks. Manager Locke pays them \$14,000 and fares both ways—a fat engagement for the stars.
- Clinton G. Ford and Miss Lottie Foster, of the Breyer Comedy company, were married at Metamora, Ill., on the 5th inst. The bride received a number of presents from members of the company.
- Miss Victory Creese, who, with Macaulay's Messenger from Jarvis Section has made so many friends throughout the country by her clever personation of Clip, has succeeded from the company.
- Miss Jennie Lee, the charming English soubrette, is about to leave London on an American tour, playing *Little Jo*. She played in the Black Crook some years since under Jarrett and Palmer.
- Mr. and Mrs. George S. Knight will play a two weeks' engagement at one of Haverly's theatres in this city, commencing May 2, and one week at the Windsor, commencing 16th, which will close their season.
- Viva is the title of a new play which Kate Chester, the recent California debutante, will make her appearance at Boston April 18. The lady possesses undoubted talent and her piece has considerable merit.
- On the 11th inst., at Pope's Theatre, St. Louis, Neil Burgess gave the six hundredth performance of *Widow Bedott*. The event was celebrated, and satin programmes distributed to the ladies in the audience.
- When the curtain was raised on Olivette at Bridgeport, Conn., last Saturday, showing the ballet in tights, three ladies in the audience, overcome by the exhibition, left the theatre, declaring that the piece was immoral.
- At the benefit of John A. Stevens in San Francisco on Saturday, March 6, Helen Blythe recited an original poem by Mr. Stevens entitled "Old Love and I," and afterward in printed form it was distributed among the audience.
- James A. Meade took a benefit in San Francisco on Friday, the 4th, playing William in *Black-Eyed Susan*. Mr. Meade presented each lady in the audience with a photograph of himself, which must have been to the feminine "Frisco" heart.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNIE PAXLEY: St. Louis, 14, week; Cincinnati, 21, week; Cleveland, 28, week.
 ARABIAN NIGHT COMB.: Minneapolis, Minn., 17, 18, 19; St. Paul, 21, 22; Winona, Wis., 23; Lacrosse, 24; Madison, 25; Janesville, 26; Chicago, Grand Opera House, 28, week; Indianapolis (English) April 4, week.
 AROUND THE WORLD IN EIGHTY DAYS (Martin's Aggregation): Harrisburg, Pa., 17; Lancaster, 18; Wilmington, 19; Baltimore, 21, one week.
 ARLINGTON'S MINSTRELS: Jackson, Miss., 17; Vicksburg, 18; Baton Rouge, La., 19; New Orleans, 21, one week.
 ARMSTRONG'S COMEDY CO.: Booneville, N. Y., 14, week; Lowville, 21, week; Carthage, 28, week.
 AUNES WALLACE-VILLA COMB.: Washington, Pa., 21; Greensburg, 22; Altoona, 23.
 ANTHONY & ELLIS U. T. COMB.: Pittsburg, 14, week.
 ADA GRAY COMB.: Wilmington, N. C., 17, 18, 19; Raleigh, 21, 22; Danville, Va., 23, 24; Lynchburg, 25, 26; Petersburg, 28, 29; Norfolk, 30, 31; Richmond, April 1 and 2, week; New Orleans, 21, week; Mobile, Ala., 28, 29; Nashville, Tenn., 30, 31; Louisville, Ky., April 1, 2; Indianapolis, Ind., 4, week.
 B. W. P. & W.'S MINSTRELS: Boston, 21, week.
 BANKER'S DAUGHTER: Philadelphia, 14, week.
 BARTLEY CAMPBELL'S GERALDINE: Philadelphia, 14, week.
 BARTLEY CAMPBELL'S GALLEY SLAVE: Portland, Me., 16, 17; Concord, N. H., 19; Manchester, 21; Lowell, Mass., 22; Lawrence, 23; Worcester, 24; Springfield, 25; Hartford, Ct., 26.
 BEAUFORT, B.L.: Delaware, O., 17; Columbus, 18; Zanesville, 19; Wheeling, W. Va., 22; Steubenville, O., 23; Pittsburgh, Pa., 24, 25, 26; Youngstown, O., 28; Akron, 29; Meadville, Pa., 30.
 B. MACAULEY: Utica, N. Y., 17; Rome, 18; Syracuse, 19; Oswego, 21; Auburn, 22; Ithaca, 23; Binghamton, 24; Port Jervis, 25; Paterson, N. J., 26.
 BOSTON IDEAL UNCLE TOM'S CABIN: Logansport, 17; Delphi, 18; Lafayette, 19; Washburn, 21.
 BERGER'S CONCERT CO.: Lock Haven, Pa., 18; Bellefonte, 19; Altoona, 21; Huntingdon, 22; Bedford, 23; Cumberland, Md., 24; Piedmont, 25.
 BAIRD'S MINSTRELS: Bath, Me., 17.
 BOSTON THEATRE CO. (The Voyagers): New York City, 21, two weeks.
 CLAUDE SCOTT COMB.: Portsmouth, O., 17, 18, 19; Ironton, 21, 22, 23; Ashland, Ky., 24, 25, 26.
 C. L. DAVIS COMB.: Reading, Pa., 17; York, 18; Lancaster, 19; Philadelphia, 21, week.
 CALLENDER'S GEORGIA MINSTRELS: Plainfield, N. J., 17; Easton, Pa., 18; Dover, N. J., 19; Norristown, 21; Elizabeth, 22; Rahway, 23; Paterson, 24.
 CORINNE MERREMAKERS: New Orleans, 14, week.
 COLLIER'S UNION SQUARE COMB.: Glen Falls, 17; Troy, 18, 19; Burlington, Vt., 21; Montreal, 23 to 26; Lewiston, Me., 28; Bangor, 29.
 CARRENO CONCERT CO.: Columbus, Ga., 17, 18; Montgomery, Ala., 19; Selma, 21; Mobile, 22, 23.
 DETREZ & BENEDICT'S MINSTRELS: Richmond, Ind., 17; New Castle, 18; Anderson, 19; Noblesville, 21; Lebanon, 23; Logansport, 25; Kokomo, 26; Peru, 28; Ft. Wayne, 29.
 DE BEAUPLAN'S GRAND FRENCH OPERA CO.: Cincinnati, O., 14, week; Chicago, Ill., 21, two weeks; Philadelphia, Pa., 28; Baltimore, Md., 11, 12, 13; Washington, D. C., 14, 15, 16; New York City, 18, three weeks.
 DEACON CRANKETT: Westfield, Mass., 18; Holyoke, 19; Northampton, 21; Worcester, 22; Woonsocket, 23; North Attleboro, 24; Newport, 25; New Bedford, 26; Taunton, 28; Lewiston, Me., 30; Biddeford, 31; Portland, April 1, 2.
 DALY'S NEEDLES AND PINS: Cleveland, 14, week; Detroit, 21, week; Cincinnati, 28, week.
 DEXMAN THOMPSON: N. Y. City, 28, two weeks.
 DENGREMOIST CONCERT CO.: Cleveland, O., 18, 19.
 ELEANOR CALHOUN: Nashville, Tenn., 14, week; Memphis, 21, week.
 ENMA ABBOTT OPERA CO.: Boston, 14, two weeks; New Bedford, 21; Fall River, 22; Newport, R. I., 23; Providence, 24, 25, 26.
 FRANK MAYO: Gloucester, 19.
 FANNY DAVENPORT: Chicago, 14, week.
 FLORENCE HERBERT COMB.: Burlington, Ind., 14, week; Keokuk, 21, week; Quincy, Ill., 28, week.
 FLORISAND DRAMATIC CO.: Bloomington, 17; Gibson City, 18; Gilman, 19; Peoria, 21.
 FORGET-ME-NOT (Genevieve Ward): New York, 14, two weeks.
 FREDERICK PAULING: Toledo, Ohio, 17, 18, 19.
 FORD'S OPERA CO.: Washington, 21, week; Baltimore, 28, week.
 FOX ON THE BRISTOL: Shenandoah, Pa., 24; Shamokin, 15; Williamsport, 16; Wilkesbarre, 17; Pittsburg, 18; Scranton, 19; Albany, N. Y., 21, week; Troy, 28, 29, 30; Utica, 31; Syracuse, April 1, 2; Rochester, 4, 5, 6; Buffalo, 7, 8, 9; New York, 11, three weeks.

GILMORE & MIAO'S HUMPTY DUMPTY CO.: Freeport, Ill., 17; Rockford, 18; Dixon, 19; Gus Williams: Muncie, Ind., 17; Piqua, O., 18; Tiffin, 19.
 HAVERLY'S EUROPEAN MASTODON MINSTRELS: New York 14, two weeks; Boston, 28, week.
 HAVERLY'S NEW MASTODON MINSTRELS: Portsmouth, N. H., 17; Gloucester, 18; Lawrence, 19.
 HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Syracuse, N. Y., 17, 18; Erie, Pa., 19; Pittsburg, 21, week; Chicago, Ill., 28, week.
 HAVERLY'S COLORED MINSTRELS: Dayton, O., 17; Indianapolis, 18, 19.
 HEERMANN: Cincinnati, O., 14, week; Louisville, Ky., 22, 23, 24; Indianapolis, Ind., 25, 26, 27.
 HEENE'S HEARTS OF OAK: Wheeling, W. Va., 17, 18, 19; Pittsburg, Pa., 21, week.
 HOKY AND HARDIE'S CHILD OF STATE CO.: Indianapolis, Ind., 16, 17, 18, 19; St. Louis, Mo., 20, week.
 HILL'S ALL THE RAGE: Haverhill, Mass., 17; Lawrence, 18; Lowell, 19; Brockton, 21; New Bedford, 22; Taunton, 23; Fall River, 24; North Attleboro, 25; Pawtucket, R. I., 26; New London, Conn., 28; Norwich, 29; Willimantic, 30; Woonsocket, R. I., 31.
 HELEN COLEMAN WIDOW BEDOTT CO.: Brantford, Can., 17; London, 18, 19.
 HOWORTH'S HIBERNIAN: Scranton, Pa., 17.
 HENRY'S PREMIER MINSTRELS: Catskill, N. Y., 17; Hudson, 18; Pittsfield, Mass., 19; Adams, 21; North Adams, 22; Bennington, Vt., 23; Amsterdam, N. Y., 26.
 IDEAL COLORED MUSICAL COMB.: Jacksonville, 17; Lincoln, 18; Bloomington, 19, 20; Ottawa, 21; Joliet, 22.
 JULIA A. HUNT COMB.: Owensboro, 17, 18, 19.
 J. K. EMMETT: Buffalo, N. Y., 14, week; Syracuse, 21, 22; Oswego, 23; Utica, 24; Troy, 25, 26; New York, 28, three weeks.
 JOSEPH MURPHY: New London, Conn., 17; Lynn, Mass., 18; Haverhill, 19.
 JAY KIAL'S UNCLE TOM'S CABIN CO.: Rochester, 17, 18, 19; Buffalo, 21, 22, 23, 24; Dunkirk, 25; Erie, Pa., 26.
 JOHN MCCULLOUGH: Dallas, Texas, 18, 19; Shreveport, La., 21, 22; Little Rock, Ark., 23, 24, 25, 26; Memphis, Tenn., 28, week.
 JOLLITIES COMB.: Cambridge, N. Y., 17; Albany, 18, 19; Troy, 21, 22, 23, 24.
 JANAUSCHEK: New York City, 7, two weeks; Baltimore, 21, week; Washington, 28, week.
 KATE CLAXTON: Houston, Tex., 17, 18, 19; Corsicana, 21; Dallas, 22; Fort Worth, 23; Dallas, 24.
 KATE PUTNAM COMB.: Chicago, Ill., 17.
 LOTTA: Chicago, 7, two weeks.
 LAWRENCE BARRETT: New York, 14, two weeks; Brooklyn, 28, week.
 LEAVITT'S BURLESQUE OPERA CO.: Bradford, Pa., 18, 19; Toronto, Can., 21, 22, 23, 24; Hamilton, 25; Buffalo, N. Y., 25, 26.
 LITTA CONCERT CO. (Canadian tour): St. Thomas, 17; Chatham, 18; St. Mary's, 19; Brantford, 21; Woodstock, 22; Stratford, 23; Guelph, 24; Galt, 25; Hamilton, 26; Toronto, 28; Bowmanville, 29; Port Hope, 30; Peterboro, 31; Whitney, April 1; Cobourg, 2; Belleville, 4; Kingston, 6; Ottawa, 6; Montreal, 7.
 MILES' JUVENILE OPERA CO.: Augusta, Ga., 17; Savannah, 18, 19; Charleston, S. C., 21, 22, 23; Columbia, 24, 25; Newbury, 26; Greenville, 28, 29; Spartanburg, 30; Charlotte, N. C., 31, April 1; Salisbury, 2.
 MILTON NORRIS: Washington, D. C., 14, week; Philadelphia, Pa., 21, week.
 MITCHELL'S PLEASURE PARTY: Boston, 14, week; Brooklyn, 21, week; New York City, 28, week.
 MINNIE PALMER'S GAIETY COMB.: Nebraska City, Neb., 21; St. Joseph, Mo., 22, 23; Atchison, 24; Leavenworth, 25; Topeka, 26.
 MCGHEEY FAMILY: Moravia, 17; Newark, 18; Rochester, 19, 21, 22.
 MCKEE RUSKIN (Danites): Milwaukee, Wis., 17, 18, 19; Grand Rapids, Mich., 21; Detroit, 23, 24, 25, 26, 27; Cincinnati, O., 28, week.
 MAGGIE MITCHELL: Lincoln, Neb., 17; St. Joseph, Mo., 18, 19; Atchison, Kan., 21; Topeka, 22; Leavenworth, 23, 24; Kansas City, 25, 26, 28.
 MRS. SCOTT SIDMONS: Allentown, Pa., 17; Scranton, 18; Wilkesbarre, 19; Pittston, 21; Ithaca, N. Y., 22; Auburn, 23; Rochester, 24, 25, 26.
 M. B. CURTIS' SAM'L OF POSE: Macon, Ga., 17; Atlanta, 18, 19; Augusta, 21, 22; Savannah, 23, 24; Charleston, S. C., 25, 26; Wilmington, 28, 29; Norfolk, Va., 30, 31; Richmond, April 1, 2.
 MARY ANDERSON: Montgomery, Ala., 17; Mobile, 18, 19; Houston, Tex., 21, 22; Galveston, 24, 25, 26.
 MADISON SQUARE HAZEL KIRKE CO.: Milford, Mass., 17; Woonsocket, R. I., 18; Waltham, Mass., 19; Chelsea, 21; Newburyport, 22; Portland, Me., 23, 24; Lewiston, 25; Saco, 26; Portsmouth, N. H., 28; Manchester, 29; Nashua, 30; Lawrence, Mass., 31.
 MADISON SQUARE HAZEL KIRKE CO. No. 2: Cincinnati, 14, week; Evansville, Ind., 21; Terre Haute, 22; Lafayette, 23; Fort Wayne, 24; Grand Rapids, Mich., 25; Muskegon, 26; Detroit, 28, week; Pittsburgh, Pa., April 4, week.
 MAIN'S COMIC OPERA CO.: Brooklyn, 14, week; Baltimore, 21, week; Philadelphia, 28, week; New York City, balance of season.
 MR. AND MRS. GEORGE S. KNIGHT: Columbus, O., 18; Springfield, 19; Cincinnati, 21, week; Zanesville, 22; Altoona, Pa., 29; Scranton, 30; Wilkesbarre, 31; Utica, N. Y., April 1; Springfield, Mass., 2; Boston, 4, week.
 MY PARTNER (ALDRICH & PARSONS): Milwaukee, Wis., 17, 18, 19; Grand Rapids, Mich., 21; East Saginaw, 22; Detroit, 23 to 26; Cincinnati, O., 28, week.
 NEIL BURGESS WIDOW BEDOTT COMEDY CO.: Jackson, Mich., 21; Lansing, 22; East Saginaw, 23; Bay City, 24; Port Huron, 25; Ypsilanti, 26; Cleveland, O., 28, week; Buffalo, N. Y., April 4, 5, 6; Rochester, N. Y., 7, 8, 9; Brooklyn, 11.
 OLIVER DODD BYRON: Cincinnati, O., 14, week; Cleveland, 21, 22, 23; Erie, Pa., 24; Troy, N. Y., 25, 26; Boston, Mass., 28, week.
 ONE HUNDRED WIVES COMB.: Brooklyn, 14, week; Boston, 21, two weeks.
 OSBORNE COMEDY CO.: Mahanoy City, Pa., 19; Mahanoy Plane, 20; Girardville, 22; Shenandoah, 23, 24, 25; Minersville, 26, 28; St. Clair, 29, 30; Pottsville, April 1; Ashland, 2, 3; Mt. Carmel, 4; Shamokin, 5.
 PIERCE'S LEGION OF HONOR COMB.: Philadelphia, 14, week; Baltimore, 21, week.
 PATRICKSON'S COMB.: London, Can., 16, 17.
 POUR PRENDRE COGE COMB.: Brooklyn, 14, week.
 ROBSON AND CRANE: Hartford, Conn., 17; New Haven, 18; Newark, N. J., 19; Brooklyn, 21, week; Philadelphia, 25, week.
 RIVAL CONCERT CO.: Greenville, Ill., 17.
 RICE'S SURPRISE PARTY: Baltimore, Md., 14, week; Washington, D. C., 21, week.

SOLDEN COMIC OPERA CO.: San Francisco, 7, four weeks.
 SALVINI: New Orleans, 21, two weeks; Mobile, Ala., April 4; Montgomery, 5; Atlanta, Ga., 6; Nashville, Tenn., 7, 8; Philadelphia, 11, week; Boston, 18, two weeks, closing his tour and sail for Italy.
 SOL SMITH RUSSELL: New Haven, Conn., 17; Waterbury, 18; Meriden, 19; Hartford, 21; Norwich, 22; Salem, Mass., 23; Providence, R. I., 28, 29, 30; New Bedford, Mass., April 1; Fall River, 2.
 SULLIVAN'S HIBERNIAN BLONDES: Springfield, Ill., 19; Jacksonville, 21; Bushnell, 22; Monmouth, 23; Moline, 24; Geneseo, 25; La Salle, 26; Ottawa, 28; Elgin, 29; Dixon, 30; Sterling, 31; Rock Island, April 1; Davenport, Ia., 2.
 SALSBERY'S TROUBADOURS: Detroit, Mich., 14, week; Cincinnati, 21, week; Louisville, Ky., 28, week.
 SELENA FETTER CO.: Nashville, Ky., 17, 18, 19; Murfreesboro, Tenn., 21; Chattanooga, 22; Rome, Ga., 23, 24; Atlanta, 25, 26; Macon, 28, 29.
 SARAH BERNHARDT: Bradford, Pa., 17; Erie, 18; Toronto, 19; Buffalo, 21; Rochester, 22; Syracuse, 23; Albany, 24, 25, 26; Boston, 28, week.
 TONY DENIER'S HUMPTY DUMPTY: Columbia, 17; Lebanon, 18; Reading, 19; Shamokin, 21; Danville, 22; Williamsport, 23; Scranton, 24; Wilkesbarre, 25; Allentown, 26; Philadelphia, 28, week.
 THE HARRISONS: Chicago, 14, week; Bloomington, Ill., 21, 22.
 THOMAS W. KEENE: St. Joseph, Mo., 17; Kansas City, 18, 19; Quincy, Ill., 21; Keokuk, Ia., 22; Des Moines, 23, 24; Rock Island, Ill., 25; Peoria, 26.
 THE DANITES: Cleveland, O., 14, week; Chicago, Ill., 21, week; Milwaukee, Wis., 28, week; St. Louis, Mo., April 4, week.
 VOICES FAMILY: Boston, Mass., April 4, two weeks.
 WILLIE EDWIN'S SPARKS CO.: Chicago, 14, week; Milwaukee, Wis., 21, 22, 23; Lafayette, Ind., 24; Terre Haute, 25; Evansville, 26; St. Louis, Mo., 27, week.
 WHITE'S DRAMATIC COMB.: Bardonia, Ky., 16, 17, 18, 19; Paducah, 21, week.

Boston.

Pleasant weather has returned, and after the dark, rainy depression we welcome most joyfully the blue heavens and bright sun, the resumption of fresh costumes, the crowds of fair women and fine-looking men that have thronged the theatres the past week. The Pirates of Penzance was withdrawn after the Saturday matinee, to be replaced by the Chimes of Normandy, which was sung by the Ideals to an overwhelming house. The opera won a great success throughout, and was a most praiseworthy representation, the result of a careful orchestra, well trained chorus and the very artistic performance of the principals. This is the last week of the co. Fatmaza and Olivette constituting the attractions. Daily Bros. in their new piece 21st. David Copperfield, arranged by the late Andrew Holliday as Little Emily, was produced at the Globe on the 1th.

Manager John Stetson engaged actors and actresses of reputation and ability to assume the different roles, but in several cases the actor was not adapted to the character. This was particularly noticeable in the case of Emily Rigg, who misunderstood the part of Rosa Dartle, and succeeded in giving a very peculiar portraiture of an important role. She invested the character with a tigerish desire for blood, and spoke her lines in such a rapid and indistinct manner as not to be understood over the footlights. Louise Sylvester is not adapted for such a character as Martha. She is a good eccentric actress, but she lacks magnetism and sympathy. Elizabeth Andrews looked too old for Mrs. Micawber, and evidently has never read David Copperfield. James O'Neil's Pegotty was a good representation of the warm-hearted old sailor. His scenes with Emily were finely done, and is a representation so even throughout it is hard to single out special points, and I will not attempt to. Mary Cary's Little Emily is the same sweet performance as of yore, and her acting in the fourth act is so truthfully and vividly portrayed as to bring tears to many eyes. George C. Boniface was a transformation as Mr. Micawber, and, barring his peculiar mannerisms, gave a superior performance. F. F. Mackey played Unah Heep at the old Globe Theatre ten years ago, and achieved at that time a great success in this important role; and it is very necessary to say that he has improved upon his already strong rendering of the part. J. W. Shannon must be credited with many good points as Ham. That excellent actress, Clara Maeder, was at home as Betsy Treherne. Nelson Decker looked and acted Sterforth in a most meritorious manner. Fanny Vaughn looked very pretty and made a pleasing Agnes. Frank Carlos, Charles Stanley and the others were good. Little Emily was placed upon the stage in a superb manner, the cathedral and wreck scenes calling forth considerable applause. So great has been the success of the play that Mr. Stetson will revive it 21st, with important changes in the cast: Agnes Booth as Martha, Mrs. Thomas Barry as Rosa—the same role she played at the first production of the play at Selwyn's Theatre in 1869—Amy Ames, Mrs. Micawber, who played the part for nine weeks at the Museum in 1873. Ed. Lamb will appear as Unah Heep, J. J. Sullivan as Steerforth, and Frank Little as David. Truly a most excellent cast—one sure to meet with favor from the patrons of this favorite theatre. This week Emma Abbott Grand English Opera co.; 28th, Haverly's Minstrels. Mr. Abbey applied for this date for Bernhard, but Haverly could not surrender it, owing to the situation of his many cos.

One never tires of seeing a play as the Shaugraun under even ordinary circumstances, but when Dion Boucicault and the Boston Museum co. appears in such a representation as was given at this place last week, the pleasure is all the greater. The houses have been crowded to repletion at every performance. The Colleen Bawn is announced for 21st.

A crowded house on Monday evening gave the warmest of welcomes to the Galley Slave comb. The co. is a very good one, and the piece gave great satisfaction. After a successful run of six weeks Olivette was brought to a close on Saturday night. The Gaiety Theatre offers for this week Barlow, Wilson, Primrose & West's Minstrels. Billee Taylor is announced for 28th.

At the Howard Athenaeum the greatest novelty show of the season, comprising the Davene Family, Lizzie Simms, Kelley & Ryan, T. M. Hengler, Master Barney, B. McNulty, Hines & Blossom, Dudley Prescott, Marie Whittingham, Jessie Boyd, Annie Boyd, Frank Wright and Ben Siefere. The Great Dime Show at the Boston Museum embraces Fred. Huber, Kitty Allyce, Helene Smith, J. O. Roome, Orndorf & McDonald, Earle Remington, Cherie Chapman, George Garland, William Dwyer, George Fair and Emma Marden.

The Novelty Theatre has had an entire change of programme this week. Bennett & Moulton's Juvenile Opera co. appearing at the matinees in Pinafore; evening, Chimes of Normandy. Florence Story and Harry Hamblin appear in specialties.

Items: Miss Genevieve Reynolds appeared at the Gaiety Theatre last week as the Countess in Olivette and met with a favorable reception.—The Hazel Kirke comb. appear in the vicinity of Boston during the week.—Mr. and Mrs. Harry Watkins were in the city last week.—Leonora Bradley and Mr. and Mrs. L. R. Shewell are residing in the city.—The complimentary benefit to Yankee Addams takes place at the Gaiety Theatre on Friday afternoon. Denman Thompson and full co., Wiseman Marshall, Joseph Proctor, Lucretia Webster and many others appear.—Frank Whitcher is dangerously sick at his residence in Hyde Park.—Mnie Janauschek will appear as Brunhild during her forthcoming engagement at the Park Theatre.—Mary Shaw is re-engaged as a member of the Boston Museum company for next season; also James Burrows, James Nolan and Kate Ryan.—The Spaulding Bell Ringers volunteer for the Addams benefit 18th inst.—Benjamin E. Woolf, the accomplished critic of the *Gazette*, is busy at work upon his new comic opera.—Frank Carlos goes out with the Museum co.

Chicago.

Grand Opera House (John A. Hamlin, manager): Voyagers in Southern Seas finished its second week at this house, and certainly there should be no complaint of the business. There has been a pretty general disappointment, however, in the play. As the drama is merely a vehicle for the presentation of spectacular effects, of course not much was expected of the dramatic part of the entertainment, but the little that amounts to might be a great deal better rendered. D. J. Maguiness as a waiting maid and Leslie Allen as Pagonel, a French servant, were the redeeming features of the drama of the play. Rachel Noah as James Grant acquitted herself with considerable credit also. Mary Tucker as Mary Grant looks very pretty and young, but is rather too tame and demure, even for the rather tame part she filled. Master H. Woodruff as Robert Grant gave such a miserable performance that the audience sighed with relief when he was carried off by a censor, only to sigh again with despair, however, when he was rescued. The spectacular part of the show might have been much better if there had been room on the stage, but too much crowding marred the effect. The ballet was nothing to boast of. There was a singular scarcity in such a large troupe of really graceful forms, and the flying dancer was pretty generally voted a humbug. Most people do not consider being hauled up to the roof and let down again by a very visible wire as anything like flying. Next week The Harrisons in Photos.

Haverly's (J. H. Haverly, manager): Aldrich & Parson in My Partner have continued to draw fair houses during the week. This play still holds its reputation in this city as Bartley Campbell's best production. The presentation this time has not been as good as the co. is capable of giving. Some of the acting in the principal parts has been a little slouchy, in fact, as if the actors were making no effort to enter into the spirit of the play. With a little less of the "matter-of-fact" and more apparent interest and a better Mary Brandon the co. would be very strong. Next week, Fanny Davenport in Camille, Frou-Frou, Lady of Lyons, Pique and Leah.

Hooley's (R. M. Hooley, manager): Salsbury's Troubadours have occupied and filled this theatre during the week. With the exception of John Webster, who is not distinguished either for good acting or good singing, and C. A. Stedman, who has been substituted for John Gourlay, the co. keeps its prestige and popularity. Some complaint is made that Nellie McHenry is getting too much inclined to obesity to be consistent with grace, and that her voice has lost freshness; but these evils are not so glaring as to detract from the general enjoyableness of the entertainment. 4th, Willie Edouin's Sparks.

Olympic (Z. W. Sprague, manager): Harry Webster in Nip and Tuck has been drawing good houses to the Olympic during the week. As Nip and Tuck is merely intended to be funny, and as people generally go the Olympic for a good laugh, the audiences have been very well satisfied. 14th, Sprague's Georgia Minstrels.

Academy of Music (William Emmett, manager): As usual, the Academy has presented during the week a very pleasing variety bill and has drawn good houses. Harris & Wood, German dialecticians, in a sketch called Grouse Meir's Daughter, were quite laughable; George H. Coes gave banjo solos and songs and Henry G. Richmond, specialties. Minnie Oscar Gray, supported by W. T. Stephens and his three performing dogs, presented a short drama entitled Swift and Sure. Next week, specialties and Effie Johns in A Terrible Trick.

McVicker's (J. H. McVicker, manager): 14th, Lotta.

Items: The Carver comb., lately from Dakota, is in the city.—C. A. Hasselwinkle is here organizing a troupe to take with him to Montana.—Little Idolone Cotton has been quite ill here from overwork. It seems a cruelty to compel a little thing to labor as she does.—Haverly's real "nigs" will be at Haverly's on the 21st.—It is expected that Mr. and Mrs. McKee Rankin will commence an engagement here 20th.—We shall be favored with another rendition of Olivette before the end of the season. This time by Catherine Lewis and the Comley-Barton co.—John Murray arrived in town last week, having had a rather disastrous trip through the country with a play known as Constable Hook.—Little Miss Sutherland, who does the very juvenile at the Olympic, was summoned at two hours' notice one night last week to take the place of Idolone Cotton, who was sick, and acquitted herself most commendably. She is a remarkable child.—De Beaulplan's Grand French Opera co. commence an engagement at McVicker's week of 21st.—Nixon, Bernard & Drew have organized an Uncle Tom's Cabin co. to play through the West and South. They open at Evansville, Ind., shortly.—Charles E. Thomas, formerly of Philadelphia, joins Nixon's new Uncle Tom's Cabin co.—The Apollo has been rechristened and called the Standard Theatre.—Roland Reed will star in An Arabian Night at the Grand Opera House commencing 21st.—Aurie Sutherland has been engaged to play with Marble's Comedy co.—Fox's Theatre has been rechristened and henceforth will be known as the Lyceum Theatre. The owners of the building, Messrs. Downey & McGraw, will be the managers, with Ed. Hillier as their acting representative. A new curtain has been put in and other improvements made. The opening under the new regime occurred 14th with a variety bill, succeeded by a blood-curdling

sensational drama.—Gus Mortimer is here in the interests of Fanny Davenport.—Gulick & Blaisdell's last Guaranteed Attraction has suspended its unprofitable existence and goes the way of those other numerical attractions of these managers.—The annual Elks' benefit will occur at two theatres, Hamlin's and Hooley's, 31st, in the afternoon. The Elks appointed D. Dalziel general manager of the affair and he appointed Clark Hamlin and George Treyser assistants.

Philadelphia.

It is possible that some one may find something to admire in the acting of Mrs. Scott-Siddons. It is pretty certain, however, that that some one doesn't live here. I have seen no one who is not of the opinion that artistically Mrs. Siddons was a complete failure. She drew fair audiences to the Chestnut Street Opera House, and drew any amount of criticism upon herself at the same time. It is hard to imagine anything more stupid than her performance last week. She was bad enough on the opening night, but she grew gradually worse as the week advanced. Stupid is no name for it. But for a little personal beauty she would have fallen completely flat. Messrs. Goodwin & Zimmerman have got a better attraction this week in Billee Taylor. It is presented by D'Oyly Carte and Edward E. Rice's co., and is certain to do a big business. The cast includes Signor Brocolini as the Schoolmaster, W. H. Montgomery as Sir Mincing Lane, John J. Renitz as the Baron, Eugene Clarke as Billee, George Thorne as Captain Flapper, Rachel Sanger as Arabella, Emma Guthrie as Susan, Jennie Hughes as Eliza, and Francesca Guthrie as Phoebe. The opera is well mounted, and opened on Monday night to a splendid house.

We are without an Olivette troupe at last. The Comley-Barton co. at the Arch did a tremendous business last week, while the Duff co., brought down to the Walnut from the Broad, was only fairly successful. The Walnut really had some very good singing. The Arch really didn't have any. It was the opera-buff business that did it all, and the mad dance at the end of the second act was worthy of Soldene in her palmiest days. Judging from appearances, the Catherine Lewis crowd could have kept on for an indefinite period and made it pay. The Arch this week has a taste of Bartley Campbell with his My Geraldine co. The Walnut brings the Legion of Honor over from New York. The first night was a decided success. Samuel Pierce took the part of the injured husband, and had an excellent understanding of what was required of him, while Annie Graham portrayed the sufferings of the wife in an effective manner. Lewis Morrison took the part of the Count de Maubray, and Harry Courtaine the comedy part of the Viscount Distract. There are some strong points about the play which are well developed. The Legion of Honor will undoubtedly fill the Walnut all the week.

Daniel Rochat was produced at the Chestnut Street Theatre on Monday night by members of A. M. Palmer's Union Square co., with Mr. Whiting in the title role. It is a curious play at best, but full of strong emotional and dramatic points, which Mr. Whiting did not bring out as he might have done. Miss Eleanor Carey's Lea Henderson was well and intelligently done. Miss Harrison's part was that of Lea's sister, which she was fully capable of doing well.

The Museum did an excellent business last week with A Celebrated Case, with Miss Hinton, Bessie Hunter and Mr. Hubner in the principal parts. The play is continued this week, with The Serious Family for the matinees. The Museum co. is doing some very good work this season.

Items: A most enjoyable concert was given at the Academy of Music on Monday evening, in which Lazzarini, Mlle. Valleria, Mlle. Belocca, Mme. Swift, Mme. Sacconi and Signor Galassi of Her Majesty's Opera co. took part.—There is any quantity of opera down on the books for the remainder of the season. Mahn's co. is coming, and so are the Boston Ideal people for a second time. Then there are Maurice Grau, the Thalia Theatre co. in German Opera, the Strakosch & Hess co., and the returns are not all in yet.—Carnegie closes his most successful season at the Eleventh Street Opera House next week. Then he starts on his annual tour to Baltimore, Washington and the West.—This week ends the burlesque on Olivette at Thatcher & Ryman's Arch Street Opera House. Next week it is Billee Taylor and a new olio.—The Chestnut has Emily Rigg in Only a Farmer's Daughter next week.—C. L. Davis follows My Geraldine at the Arch, and then come Robson & Crane in Our Bachelors.—The Philadelphia Lodge of Buffalos have a most attractive programme for their benefit at the Chestnut Street Opera House on Thursday. Five hours will be taken up with The Legion of Honor, Dr. Clyde, the mad scene from Hamlet, Thatcher & Ryman's Sarah Heartburn, and a variety of little things to fill in with.—The Rents-Santley troupe, including Mabel Santley, Lisa Weber, Lew Benedict and others, are at the National this week.—Bartley Campbell is an invited guest at the Thursday Club dinner on Thursday, 17th.—Janaushek at the Chestnut April 4.—Large orders for opera-glasses are being filed in anticipation of Miss Anna Dickinson's appearance at the Opera House on Salvini's off nights.—Billee Taylor is down for two weeks at the Opera House.—Mahn's Opera co. 28th.—Campanini, that prince of tenors, was announced for the concert at the Academy on Monday night, but a sore throat kept him in New York.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Baron Seeman's second and closing week in Cincinnati proved a profitable one. During the current week the Madison Square Theatre co. will present for the first time in Cincinnati the New York success, Hazel Kirk, with Effie Ellsler in the title role. Nat Salsbury's Troubadours underlined for 21st.

Pike's Opera House (Louis Ballenberg, manager): The Harrisons in Photos terminated a successful week's engagement 12th. With the sole exception of Jay Hunt, who replaces George Gaston in the role of Skye, the photographer, the troupe is the same as before. Alice Harrison is unquestionably one of the most versatile soubrettes on the American stage, and with such clever artists as Louis Harrison and R. E. Graham as her condutants the play loses no particle of interest in its manner of presentation. During the current week De Beaulplan's French Opera co. will regale the patrons of this house with a round of grand opera, opening in Les Huguenots. The repertoire for the week will embrace in addition The Jewen, Romeo and Juliet, Aida, L'Africaine, Paul and Virginia and Robert Le Diable. Annie Pixley follows 21st in M'iss.

Heuck's Opera House (James Collins, manager): James A. Herne's Hearts of Oak comb. closed a remarkably successful

agement 18th. Mr. Herne now assumes his original role of Terry Dennison, and gives a satisfactory rendition of a somewhat difficult character. Katherine Corcoran as Chrystal, Sidney Smith as Owen Garraway and W. H. Crompton as Uncle Davy rendered efficient service. Oliver Doud Byron in Across the Continent commences his second engagement this season at Heuck's, followed 21st by the Knights in Government Bonds, 28th, McKee Rankin in The Danites.

Coliseum. Opera House (Thomas E. Snelbaker, manager): The excellence of the programme and the liberality of the management in presenting a thoroughly first-class vaudeville entertainment at popular prices have combined to pack this popular resort nightly. Prominent among the many attractions the past week are the famous Clipper Quartette, the gymnasts, Retlaw and Altan, John Carle in his banjo solos, and the Big Four in their break neck specialties. A number of new people are announced for the current week, among whom are Campbell & Burke, lightning change artists. The Clipper Quartette will be retained and Pin-A-4 (Tony Pastor's version) will be one of the main features of the bill.

Items: Jeremiah E. Ellis officiates as treasurer for James Herne's Hearts of Oak comb.—Baron Seeman departs for the sunny South 14th, opening in New Orleans 21st.—John Morrissey is in receipt of an offer of engagement from manager Daniel Shelby of Buffalo.—Martin W. Hanley (one of the most popular managers in the country) and his Photos party departed for Chicago 13th.—Gus Williams, who from present indications finds the eminently dignified "German Senator" ship entirely satisfactory in every sense, spent Sunday (13th) in Cincinnati. Under John Rickaby's able management Gus is "hitting them hard" all along the line.—John Davis, in advance of De Beauplan's French Opera co., arrived from New Orleans 9th.—Private advices from Lou Balenberger's Olivette co., now playing in San Francisco, speak of business as being unexpectedly large.—Alice Harrison's imitation of Maggie Mitchell's Fanchon is marvelously exact in every respect.—Frank Williams, avant courier of the Hazel Kirke comb., arrived 8th.—Manager Snelbaker has concluded to close the Vine Street Opera House and devote his time and attention to the Coliseum and the interests of his big show.

—The latter is at present drawing splendid attendance throughout the East.—Col. Theodore Morris of the Grand Opera House, Columbus, paid our city a pleasant visit on the 6th inst.—Charley Yale and Al Decker, both recently of the Vine Street Opera House, have concluded to double up, and will open at the Buckingham in Louisville 21st.—On dit that manager William E. English of Indianapolis will at no distant date erect a first class opera house in this city. In this connection I would, however, remark that but little credence is given to the rumor.—Gen. Barton, who attends to the business interests of Baron Seeman, is a courteous gentleman and popular with the representatives of the press.

New Orleans.

Academy of Music (David Bidwell, manager): Calmo, the new burlesque which formed the attraction for the second week of Rice's New Evangeline co. at this theatre, is decidedly a weak production, and except an occasional song or chorus has no claim whatever to the title of a musical burlesque. It is a broad farce, and could as properly be given to a regular stock co. as to a party of burlesquers. Charles A. Groves, the new comedian of the party, and to whom the titular role is given, shows himself to be a fair light comedian out of his element in burlesque. Toward the end of the week Calmo was withdrawn and Evangeline again brought forward. Business, which had been light, immediately improved—a good test of the respective merits of the two burlesques. Next week, the Corinne Merriamakers.

French Opera House (M. de Beauplan, manager): The present is the closing week of the operatic season, and has been devoted to benefits to the manager, Miles. Delprat and Pillard, M. M. Uto, Jourdan and the chorus. La Dame Blanche has been the only new opera sung, and was almost gratefully received by our opera-goers. On next Saturday night the season closes with a benefit to Jourdan, the splendid basso of the co., and all leave on the same night for Cincinnati, where they will give a short season of grand opera. On March 6 a meeting of the subscribers of the opera was held for the purpose of discussing prospects and plans for another season of opera next Winter. The result was an arrangement with De Beauplan for a season of fifty performances next Winter, the price of subscriptions to be raised to two dollars a seat. The dramatic and comedy part of the co. will be entirely suppressed next season, grand opera to be given only at evening performances, and comic opera and opera bouffe to be reserved for the matinees. All the subscribers present (about forty) reserved their seats for next season, and there is no doubt the others will follow suit.

St. Charles Theatre (David Bidwell, manager): M. B. Curtis in his play of Sam'l of Posen opened to an overflowing house 6th, and has been playing to very good business all the week. The piece has made a decidedly favorable impression here. Mr. Curtis gives a clean, well-drawn and excellent portrayal of the young Jewish drummer, Sam'l. His dialect is exceedingly good and his comedy acting admirable; he has a fine perception of the requirements of the part, and studiously resists any temptation to over-act or exaggerate. The co. is a very good one. Prof. Seeman takes the theatre 20th for feats of legerdemain and a gift entertainment.

Items: The Grand Opera House has been closed all the week, owing to the defection of the Soldene party.—Salvini appears 21st for two weeks.—Messrs. Brooks, Norton & Camor contemplate making many needed repairs before they open the theatre next season. I am told they have already booked a long list of good attractions.—The Varieties Theatre has been closed for the week.—The One Hundred Virgins' party is booked to appear here shortly.—M. B. Curtis (Sam'l of Posen) was at one time a member of the stock co. of the St. Charles Theatre, under the management of Ben De Bar.—George W. Floyd has replaced Phil A. McDonald as business agent of the Sam'l of Posen party.—I understand that Edouin & Sanger's Dreams comb. will not fill the dates arranged for them here.—Mme. Ambre, of the French Opera co., severely sprained her foot early in the week, and has been unable to appear since.

Baltimore.

Holiday Street Theatre (John W. Albaugh, manager): Mestayer's Tourists played their second engagement this week to fair audiences. There are several changes in the place since their visit here in the Fall,

and some new additions. Theresa Vaughan and Louisa Leighton have replaced Alice Hutchings and Louisa Paulin, and are rather an improvement; both ladies act and sing well. Mestayer is as funny as ever, but has done away with the aged consumptive in the second act, and the play loses thereby. Carrie Swain strengthened the very favorable impression she made here before, and J. H. Longton was quite satisfactory. John Gilbert has been substituted for Harry Watson as Conductor, but does not fill his place by any means. Next week Rice's Surprise Party; 21st, Legion of Honor.

Academy of Music (Samuel W. Ford, manager): The Jay Rial Uncle Tom's Cabin comb. opened to a good house on Monday night, and business continued fair throughout the week. The piece was nicely put upon the stage and well acted. Arthur Gregory gave a very fine portrayal of Uncle Tom, and L. R. Stockwell was exceedingly amusing as Marks, the lawyer. Mrs. Jay Rial made a very earnest and interesting Eliza Harris, and the Topsy was Sallie Partington, who won much praise by her acting. A feature of the performance was the trained bloodhounds; they looked as savage as necessary, and made one feel very well satisfied that some one else was playing Eliza Harris. Next week Comley & Barton co. in Olivette; 21st, Mahn's Opera co. in Boccaccio.

Ford's Opera House (John T. Ford, proprietor): Tony Denier's Humpty Dumpty troupe have been playing to good houses, and have given a very fair performance. The pantomime itself is very little different from the old pantomime, but the variety people engaged are very clever. The Leslie Brothers are acrobats of a very high grade, and their feats of equilibrium are marvelous. The Sparks Brothers gave specimens of Hibernian wit, and the Ramerz troupe of Troubadours were very pleasing in their musical selections. Alice Coleman played on the cornet quite artistically, and Tissot's talking figures were clever. Next week Ford's co. in Olivette; 21st, Januschech.

Monumental Theatre (Ad. Kernan, manager): Another good programme and another week of big business. The Comedy Four—Murphy & Mack and Murphy & Shannon—were excellent in their Irish and Dutch eccentricities, and the break neck dancing and ludicrous falls of the American Four—Pettigill, Dale, Martin & Hoey—were amusing. Garrie Howard is a charming serio comic, and sang her songs very nicely. Cardella & Victorelli are wonderful in their horizontal bar performance, and the Parker Sisters did a pleasing song and dance. Next week George R. Edson in Poor and Proud of Baltimore, supported by Pearl Eyttinge. In the olio Smarmock Four, Irish comedians; Nellie Richards, serio comic; Davenport Brothers, gymnasts; Billy Buckley, negro comedian; the Woods—Harry and Fannie—sketch artists, and Ned West, character vocalist.

Front Street Theatre (Daniel A. Kelly, manager): Yankee Robinson gave his American comedy, The F. F. V. to light houses. The play is a fair one, and was well put on the stage. In the olio Dick Morosco and Kitty Gardner gave a neat musical sketch, and the Ohlmer Brothers did some clever acrobatic feats. The Arada Brothers in tight rope performances and acts of juggling were good. Next week J. T. Hinds in Shaughraun, supported by Ivian Lawrence. In olio Paddy and Ella Murphy, Irish sketch artists; Minnie Farrell, change artists; Sanford & Russell, Irish sketches, and Mike Gallagher in songs and dances.

Items: Maurice Dengremont gave two concerts Tuesday and Thursday nights, and created a sensation among the musical people of Baltimore.—William T. Elliott, Treasurer of Holiday Street Theatre, will benefit 21st. Legion of Honor will be the play, and the co. including Samuel Piercy, Annie Graham and Lewis Morrison.—Carl Soutag and Germania Theatre co. of New York will play at Concordia Opera House 17th, 18th and 19th.

St. Louis.

Grand Opera House (John W. Norton, manager): Baker & Farron, two old-time favorites in St. Louis, returned here this week after an absence of four years, and received a very warm welcome. Their new play The Emigrants, while not equal to Chris and Lena in point of interest, is a very good one and serves excellently for the introduction of their numerous specialties. Business was quite large. Annie Pixley opens in Miss 18th.

Pope's Theatre (Charles Pope, manager): Good audiences marked Neil Burgess' week at Pope's, the favorite Widow Bedott being the attraction. The star and the piece are very popular here, and Mr. Burgess has the additional strength of a very good co. George Stoddard makes a strong character of Elder Shuffie, and Harry Rich's Tim Crane is a humorous piece of work. Mr. Stoddard's Melissa is a breezy and charming character. Salvini shortly begins his engagement. During the week he will appear as Othello twice, as The Gladiator and as Macbeth. On the 18th the popular treasurer of the theatre, Ed. E. Zimmerman, will receive his annual benefit, and it promises to be a bumper.

Olympic Theatre (Charles A. Spalding, manager): Joseph Jefferson and his excellent co., including Mrs. John Drew, Rosa Rand, Frederick Robinson, Maurice Barrymore, Thomas Jefferson, etc., appeared three nights and Wednesday matinee in The Rivals. Rip Van Winkle was given the balance of the week. Business was very large, and the full capacity of the house was tested. 13th, Herrmann the Magician will hold forth.

Items: George McManus, treasurer of the Opera House, is practicing the banjo for a solo on the occasion of his benefit, which takes place 21st.—George Heuer, assistant treasurer at the Olympic Theatre, will take a benefit April 2. Willie Edouin's Sparks will be given, and the beneficiary will appear in the role of a London comic singer.—Frederick Robinson and Mrs. John Drew do not appear with Jefferson except in The Rivals. On Thursday evening they attended Neil Burgess' performance at Pope's and were highly amused.—The exhibitions of the Hindoo jugglers, dancers, etc., at Mercantile Library Hall have been well attended.—At Pope's Theatre a clean box office sheet was opened for the sale for the Salvini season. This is a good way to avoid all trouble.—Plans were submitted for the new Grand Opera House, and those of a Chicago architect were accepted. Joseph Jefferson and several other leading professionals and managers gave the aid of their experienced opinion.—Agnes Benton of New York is now in this city and is gathering a troupe of 300 children for a representation of Cinderella, to be given during the Easter holidays.—Maggie Mitchell comes to the Grand Opera House 21st.—Comley & Barton's Olivette troupe will begin a week's engagement at the Olympic 21st.—Messrs. Noxon and Tommy, of Noxon, Malley & Toomey, the scenic

artists of the Olympic and Opera House, have returned from Memphis, where they did the scenic work for the Mardi Gras celebration.—Mr. Cobb of Chicago was the successful architect in the plans submitted for the new Grand Opera House. Barnett & Taylor of St. Louis, and McElfrick of Louisville and St. Louis were the other competitors.—Joseph Jefferson's co. will be reduced in St. Louis, Mrs. John Drew and Frederick Robinson retiring. It is accordingly his intention to drop The Rivals for the balance of the season.

Brooklyn.

Park (Col. W. E. Sinn, manager): H. B. Mahn's Comic Opera co. opened on Monday evening to a full house. A select audience was well pleased with this truly excellent rendition of Boccaccio, which holds the boards until Thursday, when it will be followed by Fatinitza. Next week Robson & Crane appear for the second time this season at this house in Our Bachelors and Comedy of Errors.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Smith & Mestayer's New Comedy co. played for the first time their new pantomime comedy, Pour Prendre Conge; or, Seeing Switzerland. The play was well received, provoking uproarious laughter and round after round of applause. The piece has been thoroughly criticised in The Mirror of a previous date. Business excellent. Next week, Mitchell's Pleasure Party in Our Goblins.

Novelty (Theall & Williams, managers): This week the Gosche & Hopper co. are doing a fine business in One Hundred Wives at this house. The co. is a good one. The piece has been noticed in extenso by The Mirror, so I will refrain from comment. This will be followed by the Union Square co. in Daniel Rochat.

Academy of Music (David Taylor, manager): Friday afternoon last public rehearsal of the Philharmonic Society preparatory to the concert on Saturday, 19th.

Volks' (Hyde & Behman, managers): An extensive bill this week, comprising the following specialty artists: The Novelty Four, Emma Whitney, Lizzie Hunter, John Whitney, Lester Howard, Nellie Parker, Barlow Brothers, Pat Keilly, Fields & Lester, Morris & Fields, Ella & Charles Jerome, Ella Wesner, Wood & Beasley.

The Waverley (Luske & Bamberg, managers): The greater part of the week will at this house be devoted to exhibitions of home talent and popular plays.

Alabama.

Barnett's Opera House (P. N. Morris, manager): Wallace Sisters played here 7th to a fair house, and Miles' Juveniles 8th and 9th to the largest houses of the season. No troupe ever made a better impression here than the Juveniles, or gave such universal satisfaction. We unhesitatingly pronounce it one of the best entertainments that has ever visited Enfaula.

Items: Charles A. Miller, advance agent for Correno's Opera co., is here arranging for the appearance of his troupe on the 16th.—Billy Arlington's Minstrels will be here on the 17th and Alice Oates on the 30th.

Montgomery.

Montgomery Theatre (J. Taubenbaum, manager): R. E. J. Miles' Juvenile Opera co. played to a good house afternoon of 7th. The Corinne Merriamakers played to poor business 10th. Corinne was sick and did not appear. Billed: Sam'l of Posen, 14th; Rice's Evangeline comb. in Calmo, 15th; Mary Anderson, 17th. The Corinne Merriamakers will return 22d.

Mobile.

Mobile Theatre (T. C. De Leon, manager): M. B. Curtis 4th and 5th in Sam'l of Posen (a stupid play) to good houses. Corinne Merriamakers 11th and 12th to encouraging houses. Billed: Rice's Evangeline comb. 14th. Theatricals are getting dull here.

Connecticut.

Hartford. Roberts' Opera House (W. H. Roberts, manager): On the 7th we had our first presentation of Olivette by Ford's Comic Opera co. to good business. The illness of Mr. McCreery had compelled him to withdraw from the co., and left it almost without a tenor, and although Mr. Drew tried hard to fill his place, the music of Valentine was beyond his reach. Mr. Drew's change called a new man, Mr. Ashley, for the Duke, and he was sadly deficient in his lines and music. On the whole it simply gave us an opportunity to imagine what Olivette might be if properly rendered. The Emma Abbott Opera co. sang Lucia di Lammermoor 8th, to a large audience for Lent. Miss Abbott sang better than ever before in this city, and her co. gave her splendid support. Olivette was repeated 10th, and although the cast was the same as 7th, the piece ran much better and was well received. Haverly's English Mastodon troupe 11th. The house was literally crammed, and the performance was all that was promised. Booked: Ben Maginley in Deacon Crankett, 16th; Robson & Crane in Sharps and Flats, 17th.

American Theatre (W. S. Ross, manager): Good business and good show has been the record of the week. Little Ada Melrose was the chief attraction. The veteran Archie Hughes made a hit, and remains another week. All the co. except him go to New York. The announcements for this week are the Burtons, John B. Willis and May Adams, Lillie Howard, Daly Brothers, Kattie Coleman and Dan McCarthy, with T. F. Thomas, Lottie Rouselle and H. P. Williams remaining.

Item: H. P. Williams was the recipient of several handsome presents on his birthday, 10th, among others a splendid diamond stud.

New Haven.

Carll's Opera House (Peter R. Carll, proprietor): Bartley Campbell's My Geraldine 7th and 8th to fair business. The co. is the best that has been here for some time. Booked: 17th, Central Club Land League; 18th, Robson & Crane.

New Haven Opera House (John M. Near, manager): Manager Near has had some attraction for almost every night of the past week, which, despite bad weather and counter attractions, have been well attended. The week opened with Henri Laurent's co. in Olivette to good houses. The Olivette of Hattie Richardson was a very neat performance. With this exception the troupe was rather poor. 9th and matinee, Ford's Opera co. in Olivette to fair business. This co. in some respects was much better than the other, but the houses were smaller. 11th and 12th matinee, Deacon Crankett. Booked: 17th, Sol Smith Russell in Edgewood Folks; 18th, 19th, Mr. and Mrs. Chaffran; 22d, Goodwin in Hobbies; 25th, 26th, Gaiety Theatre co. of Boston in Olivette; 28th, 29th, Rice's Surprise Party.

Peck's Grand Opera House (Clark Peck, proprietor): Haverly's Widow Bedott, with C. B. Bishop as the Widow, on the 9th, has been the only attraction here during the

past week; house fair. Booked: 18th, lecture by Erastus Brooks; 19th, Oofy Goot comb.

Meriden.

Wilcox Opera House (T. H. Delavan, manager): Deacon Crankett played here 7th to a poor house; a fair show. The Madison Square Hazel Kirke co. 8th had a \$6.7 house. Emma Abbott in the opera Fra Diavolo 9th to a very select audience. Olivette 10th to a small house. The co. is not meeting with much success in the State. Denman Thompson in honest old Josh Whitcomb 14th. A Yankee town like Meriden always gives him a hearty welcome. Coming: 15th, Joseph Murphy in Kerry Gow; 17th, Chaffran in Kit the Arkansas Traveler; 31st, B. Macaulay in Messenger from Jarvis Section.

Items: W. J. Shay, a former Meriden resident, is playing Rip Van Winkle in the small town in the State. He holds a flattering letter from Joseph Jefferson.—Manager Delavan is giving the Meriden people a fine line of entertainments this Spring.

Bridgport.

Haverly's Mastodon Minstrels to fair 6th. Olivette was presented for the first time in this city 12th by Ford's English Opera co. to a large and well pleased audience. The opera has many catching airs, noticeably the sob song and the whole song and chorus, which were rapturously applauded. Blanche Chapman as Olivette and Amy Gordon as the Countess are deserving of special mention for the creditable manner in which they filled their respective roles.

Gen. Theatre (Waller & Rew, managers): New people for the week: Hanlan & Bruno, Sanders & Dean, Estman Sisters and all of last week's co. have been retained. Biz good.

South Norwalk.

Opera House (S. K. Stanlev, manager): Madison Square co. in Hazel Kirke to fair business.

Music Hall (F. M. Knapp, manager): Ben Maginley in Deacon Crankett to a small audience 8th. B. W. P. & W.'s Minstrels to good business 9th.

Danbury.

Opera House (J. S. Taylor, manager): Haverly's Widow Bedott (C. B. Bishop) 8th, to fair house. Maginley's Deacon Crankett 9th gave an entertainment to the slimmest business this season.

Colorado.

Denver.

Sixteenth Street Theatre (J. S. Langrishe, manager): The Two Orphans was presented 5th for the last time. The week's performance was well attended. A Sea of Ice is being played this week. The scenic effects are good and the house is well patronized.

Palace Theatre (Ed. Chase, proprietor): Departures: Mlle. De Granville, Frank Monroe to Chase's Theatre, Cheyenne; Fanny Haviland, resting; Frank Clark, Lillie Linden and Rosa Lonsdale to Bella Union, San Francisco. Same programme as last week, with a good attendance.

Tivola Varieties (William Deutsch, proprietor): New comers are Prof. O'Reardon, the tumbler-onicist; Lottie Gray, ballads; Millie Louise, statures; Georgia Brace and Tillie Bonton. Departures: Minnie Hassan, Mlle. Manetta, resting; Maggie Spies, Bob Lee and Prof. Boyles' marionettes, to Colorado Springs. Business is increasing.

Items: The Buckingham party are playing the Colorado Circuit, but will not play Denver as no suitable stage can be had. Wright Huntington, the juvenile of the comb., has joined the Langrishe stock.—Agnes Wood, who has been very ill since her arrival with the Langrishe party, is rapidly recovering and will assume her place in a few days.—Minnie Loder (Mrs. J. H. Webb), who has also been ill, will "go on" next Monday, 14th, at the Tivola. Mrs. Thall has also joined the Sixteenth Street stock.

District of Columbia.

Washington.

National Theatre (John W. Albaugh, manager): Lawrence Barrett appeared to good houses in Richelieu, Yorick's Love, Hamlet, Shylock, Lady of Lyons, Julius Caesar and David Garrick. He seemed to be liked better in the last play and it is a wonder he does not devote more time to comedy. The Tourists this week. Rice's Surprise Party 21st.

Ford's Opera House (John T. Ford, manager): Forget-Me-Not was a genuine success last week. Our people had not forgotten Miss Ward's superb acting some three years ago as Queen Katherine and Jane Shore, and were anxious to see her in her latest success. She was certainly magnificent in the part. Mr. Clement as Sir Horace Welby did some very fine acting. Pretty Cora Tanner was charming as Alice. Milton Nobles this week in The Phoenix. John S. Clarke 21st. Januschech 28th.

Lincoln Hall (Pratt & Son, managers): Maurice Dengremont, Juliet Frederison Floyd and Hubert De Blanc in concert 9th and 11th to small but well pleased audiences. First concert this season of the Athenaeum Club 14th by Peabody Orchestra. John B. Gough lectures 18th.

Theatre Comique (Jake Budd, manager): George C. Charles in the Skeleton Hand, Frank McNish, Leland Sisters, Healy & Saunders, Alfred Liston, R. G. Allen, Joe Miller, W. H. Danvers and P. M. Allison.

Items: Blind Tom was at Odd Fellow's Hall last week and stays three nights more.—Prof. A. E. Carpenter in Wonders of Mesmerism at Talmadge Hall.—Oliver Logan has been the city some ten days.

Georgia.

Augusta.

Opera House (N. K. Butler, manager): Carreno Opera and Concert troupe gave two very fine concerts and acts from Trovatore 7th and 8th to delighted but small audiences. Ada Gray comb. in East Lynne 10th to rather slim house. Lucretia Borgia 11th. Lent is a poor time for shows here. Miles' Juvenile Opera troupe is booked for 17th and Wallace Sisters for 18th.

Columbus.

Springer Opera House (George J. Burrus, manager): The Wallace Sisters returned 10th, giving two performances, playing Dora and the Loan of a Lover to slim business. Booked: Curtis Sam'l of Posen 16th; Carreno's Operatic and Concert co. 17th and 18th. Coming: Calley Slave, Ford's comb.

Atlanta.

De Give's Opera House (L. De Give, manager): Lawrence Barrett concluded an engagement 4th in Yorick's Love to good business. Eldon Carhoun commenced a three nights' engagement 7th in Romeo and Juliet; 8th, Daniel Rochat; 9th, matinee, Hunchback; 9th, Love's Sacrifice, under the auspices of the Gate City Guards. Carreno's Operatic and Concert co. came 11th in a varied programme. The co. was deserving of a much larger house. Billed: Mary Anderson 14th; Rice's Evangeline 16th. Booked:

Leavitt's Specialty comb. 15th; Sam'l of Posen 18th and 19th; Soldene Opera co. 22d; Corinne Merriamakers 23d and 24th; Selma Fetter 25th and 26th; Jay Rial's Humpty Dumpty April 1 and 2; Salvini 6th and 7th.

Items: In obedience to the wishes of our citizens, Salvini will play for his opening night The Gladiator.

Savannah.

Theatre (Thomas A. Knight, manager): Ada Gray filled the boards 7th and 8th to very poor business. Mary Anderson played 9th and 10th to as large audiences as we have seen during this season. Billy Arlington's Minstrels are booked for 14th; Miles' Juvenile Opera co. expected soon.

Indiana.

Indianapolis.

Dickson's Park Theatre (J. B. & G. A. Dickson, managers): Salvini appeared 9th to a good house in The Gladiator. The performance throughout was of a high order, and the star may justly be given the credit of being the greatest of living tragedians. His portrayal of the character was indeed a masterpiece of art beyond criticism. The support was exceptionally good throughout. The co. the following evening gave The Guy Ror to a large house, and in this comedy the whole cast appeared to excellent advantage. Booked: 16th, 17th, 18th, 19th, A Child of the State.

Dickson's Grand Opera House (J. B. & G. A. Dickson, managers): Buffalo Bill and co. in the highly sensational drama of The Prairie Wait 8th and 9th to very large audiences. As a sensational effort the performance was indeed a success. The howl of the savage, the smell of powder and the highly gratifying pleasure of seeing the same Indian killed six times the same evening was indeed a deed of valor that called forth its usual demonstration of applause from the "top-heavy" house. Booked: 18th, 19th, Haverly's Georgia Minstrels.

English's Opera House (William E. English, manager): Hermann, a "trickist" (?) according to the Hoosier idea of slang, appeared to large business 8th and 9th. Selma Fetter and co. appeared 11th and 12th, opening with The Wife to a large house. Isabella was given at the matinee and Love's Sacrifice closed the engagement on the night of the 12th. Miss Fetter is indeed an artist, and possesses those qualities of voice and figure that will eventually give her a prominent sphere in the legitimate. At present she evinces a staginess that will soon wear off as she becomes more familiar with her duties, but for voice and conception of character she possessed a wonderful talent, and must at an early day occupy a prominent place side by side with the noted emotional stars of the day. The support was only fair, and in some respects not even passable. Booked: 14th, 15th, 16th, 17th, Voyagers in Southern Seas; 21st, week, W. E. Sheridan.

The Zoo (William E. Turner, manager): The performance of the past week was unusually well patronized and the entertainment given was excellent. Virginia Ross, Charles Roach and Carrie Davenport were well received. Crawford & Lee in songs and dances established themselves as local favorites, and their superb business was highly appreciated. Allen & Hart gave an excellent performance with the exception of their act being overweighted by a burdensome dialogue and lengthy business. The Russian athletes were a wonder in their ladder act. Next week, Richardson & Young and Harry Richmond's comb. appear.

Academy of Music (Ned Foster, manager): This house had a successful week's business, and a bright olio, composed of the specialties of Watrigan, Water Phoenix, Louise Montague, Charles King, Frank Carr and the Love Sisters, Bobby Newcomb, Lynn Sisters and the Carrolls made a successful variety entertainment. Booked: 14th, week, M. B. Leavitt's Specialty comb.

Items: Master Charles Osborne, of the Corinne Merriamakers, who has been making such a decided hit as Buttini in the Magic Slipper in the West, appeared as the Reporter at Vincennes 8th, and his new creation was a decided success. This young comedian will eventually be a "hunter" in the comedy arena. Jennie Kimble, the manageress, is to be congratulated upon bringing into a greater sphere of prominence the best comedian of her Merriamakers.—Annie Fox English has recovered from her recent severe illness and is again with her husband in Indianapolis.—William Riley, son of the lamented W. H. Riley, has been engaged by manager English to appear with Sheridan during the week of the 21st.

Opera House (C. E. Huford, manager): Buffalo Bill in his new play The Prairie Wait 5th before a very large audience. The receipts were \$815, and the number of tickets sold was 1,400. Oliver Doud Byron in Across the Continent 12th to good business.

Hoey & Hardie's Child of the State 14th to good house. Selma Fetter, the Louisville young actress, will appear in The Wife 15th.

Items: Willie Edouin's Sparks will return here 26th, and Joseph Jefferson will be here April 12.—Negotiations are pending for the opening of a first class variety theatre in this city.—The Mirror is on sale every Saturday morning at E. L. Goedecke's Opera House book store and at Walsh & Smith's news stand.

Opera House (A. H. Benham, manager): The Florisand Dramatic co., a snap troupe organized at Ft. Wayne, gave The Denham Prophecy to a \$5 house 8th. The co. and play are of equal merit and a more thoroughly disgusted audience never left the hall. After the performance the baggage, scenery and some other paraphernalia were seized by creditors, which discouraged the party so that they all went back to Ft. Wayne. Coming: A. P. Burbank 15th; Mendelssohn Quintette Club 19th; Boston Ideal Uncle Tom's Cabin co. 21st; Kate Thayer Concert co. April 7.

Item: The Lecture Association here loses about \$20 on the season's business.

Another week and still no amusements. John H. Robb, agent of Gus Williams, was in town 9th. Abe Levitt, of the Gigantics, was here 11th; they appear 21st.

Items: W. C. Cunningham, THE MIRROR's genial correspondent of Newcastle, paid Richmond a visit last week.—Now that the managerial reins of the Grand has fallen into the hands of J. J. Russell, the place bids fair to become a very acceptable amusement hall. He is going to remodel the stage, put in new scenery and fresco the auditorium.

Crawfordsville. Opera House (D. McClellan, manager): The Donald Concert co. drew a large house 8th. The Boston Ideal co. gave Uncle Tom's Cabin 12th to good house. Charlotta will appear again 21st.

Vincennes. Green's Opera House (Frank Green and Brooks & Dickson, managers): The Buffalo

Bill co. was greeted by a large and appreciative audience 9th. He is a great favorite here. If the Indians were left out of the play it would be a decided improvement, as they mar the effects of the other performers. Nothing booked. Corinne Merriamakers 7th; house good and performance fair.

BRAZIL.

Turner's Hall (Abe Turner, manager): G. G. Grady, gift show, 5th and 7th to moderate business. Booked: 24th, Maxwell's Pantomime Troupe. In April we have Wendling, Colfax and Logan.

Item: Frederick Ferguson, of this city, will travel with Sells' Brothers Circus this season.

PERU.

Concord Theatre (Andres & Clark, managers): Nothing the past two weeks. Donald Concert co. 15th to good business. 16th, Abercrombie's Boston Ideal Uncle Tom. Booked: Mendelssohn Quintette Club, 21st; Duprez & Benedict's Minstrels, 26th; Ben Cotton co., April 7.

ILLINOIS.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Donald Concert co. 9th to a well pleased but rather small house. Abercrombie's Uncle Tom Cabin co. 10th, in addition to turning scores away, refunded fifty dollars to persons who could procure neither seats nor standing room.

Gaiety (John Long, manager): Going on the 12th: The Sheerans to Louisville, James McAvoy, Chicago. Coming on the 14th: Price Brothers, Deverne and Ward, Ada Holton. Mr. Long is deservedly meeting success in his efforts to give a first-class variety entertainment.

Item: Several Uncle Tom Cabin cos. are circulating throughout the West, some of which travel "on the paper" of their richer competitors. The season is about closed.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Bernhard in Camille brought out a large crowd 4th; Baker & Farron in the Emigrants 5th to good business; Oliver Doud Byron in Across the Continent brought out a large attendance 10th and 11th; The Donald Concert co. put in an appearance 12th to fair business. Booked: Aldrich & Parsl co. in My Partner, 15th.

Adelphi Theatre (William H. Laird, proprietor): This house is doing a good business, playing a large co. all the time. On the 7th the Lyle Sisters were the new arrivals.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Minnie Palmer's Boarding School held a session here 4th to a fair and thoroughly disgusted audience. The support is the vilest. May we have no more of this kind! Harry W. French with his illustrations of life in India and, instructive lecture 7th and 8th to poor houses. The tricks and dances of the native Hudoos was something novel, and pleased the audience immensely. Booked: Alice Oates 14th and 15th; Thomas W. Keene 21st; Harrison in Photos probably 24th and 25th; Mrs. Joshua Whitcomb 27th; Rentz Female Minstrels April 2.

ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): Roland Reed and Alice Hastings in An Arabian Night played to big business 10th. Gilmore & Miao's Humpty Dumpty is billed for 18th.

PARIS.

Opera House (L. A. G. Shoaff, manager): The week was barren of dramatic events. Booked: 25th, Royal Pantomime co.; April 2, Remenyi Concert co.; 13th, Mme. Rentz and Vienna Ladies' Orchestra.

IOWA.

KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Minnie Palmer's Gaiety co. 3d and 4th; the first night to a fair audience, the second bad. Alice Oates 7th in Les Bavauds and That Awful Child. Booked: 12th, John Dillon; 15th, Gulick & Blaisdell's Minstrels, but their coming is considered uncertain; 21st, Florence Herbert, week.

Keokuk Opera House (D. J. Ayres, manager): The exact date for the opening of our new opera house has at last been decided upon—the night of the 15th, followed the next day by a matinee and an evening entertainment. During this engagement the programme will consist of selections from popular and classic music by the Chicago Church Choir Concert co. The Swedish Lady Quartette are booked for the 21st, these to be followed by T. W. Keene; date unknown.

Items: J. Duke Murray, agent Dillon, here 9th.—A party of Keokuk people went down to Quincy last week to see Bernhardt. They say the receipts were \$21,000.

IOWA CITY.

Opera House (John Coldren, manager): Maggie Mitchell in Jane Eyre to immense business 7th.

Items: Maggie Mitchell, who was to have played here on the 3d, was snowbound near Davenport, Ia. She tried to meet her date here by employing a special train, which got stuck in the drift, and it took five engines and one hundred men to get the train out. She remarked to your correspondent: "It was the first time I have disappointed an audience in all my long experience."—Gulick & Blaisdell's Minstrels were also snow-bound, and could not meet their date (7th) here.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Annie Pixley came 7th, to large and delighted audiences. Gilmore & Miao's Humpty Dumpty 9th and 10th, to good biz. Booked: Wilhelms Concert co., 14th; Maggie Mitchell, 15th.

Academy of Music (William Foster, manager): Helen Potter's Pleiades, billed for 7th, failed to put in an appearance. Woollett Opera co. in Doctor of Alcantara 4th and 5th, to good biz.

COUNCIL BLUFFS.

Opera House (John Dohany, proprietor): Nothing for last week. Booked: 14th, Minnie Palmer's Boarding School; 15th, Maggie Mitchell; 16th, 17th, Prof. Bick's Art Entertainment; 18th, 19th, Rosbelle; 22d, Lamm's Musical Minstrel co.; 28th, Standard Theatre co.

Item: Gilmore & Miao's Humpty Dumpty, which was to appear on the 4th, were snow-bound at Lincoln on that day and could not get here.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): 7th, Hartz the Illusionist to a week of good business. Nothing booked.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): John Dillon, supported by a poor co., came 11th to light house in the play Colleen Dhas. Mr. Dillon created a favorable impression when here some six or seven years ago, which suffered greatly by this performance. To Oblige Benson was given as an afterpiece,

and was well received. Gulick & Blaisdell's Minstrels come 15th.

Kansas.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Rosbelle (Mrs. Sherwood, of St. Louis), supported by a fair co., played Love 7th to good business. Rosbelle has some good dramatic qualities, which will in course of time, with hard study, bring her fame, but she ought to drop that name. She is to return here shortly. Annie Pixley in Miss was booked and billed for 9th, but made no appearance and no excuse.

Opera House (L. Wood, manager): Coming: Swedish Lady Quartette 26th. German Theatre: Mother and Son 6th to a large audience. George Wagner and Mrs. Hamlin in the leading characters. Kabale and Love 13th. George Wagner in the title role.

TOPEKA.

Crawford's Theatre (L. M. Crawford, manager): Zambach the magician closed a week's engagement 5th to poor business. Sam Lucas and his Ideal Concert co. 12th and 13th to fair business.

Kentucky.

LOUISVILLE.

Macanley's Theatre (John T. Macanley, manager): Hoey & Hardie comb. in Child of the State closed their second engagement of the season at this house 10th to fair business. The play and co. gave the same satisfaction as on their former visit. Salvini played 11th and matinee 12th to large and fashionable audiences. The Boston co. presented The Guy'nor 12th to a well-pleased house. Booked: Buffalo Bill 14th and 15th; Hermann 21st, 22d, 23d and 24th.

Opera House (Brooks & Dickson, lessees): Closed the past week. Booked: Felton Real's Uncle Tom's Cabin co. 16th, 17th, 18th and 19th.

Buckingham Theatre (J. P. Whallen, lessee): Leavitt's Gigantics held the boards at this house during the past week to good business. The co. is not very strong in numbers, but nevertheless give a good variety show. Next week Hyde & Behman's Comedy co. are billed.

Items: H. Corri, formerly manager of a theatre in New Orleans, left the city this week for Philadelphia to apply for admission to the Forrest Home. Mr. Corri is 78 years of age, and is in very feeble health.—J. W. Johnson, manager of a Nashville theatre, was in the city this week.—Andy McKee, who lately was reported as dead, arrived in town this week. Andy says that he came direct from Mexico.—Mary Anderson will play in this city April 20 for four nights, and not in March, as noted in my last.—Mr. George Hoey, of the Child of the State comb., will have a new play next season from the author of this piece. He will also enlarge his co., and add several other good plays to his repertoire.—Miss Marie Prescott, who is a Kentucky lady, made a genuine hit at Macanley's last Friday night as Faustina in The Gladiator, and, with her splendid conception of the part, fairly divided the honors with the great Salvini.—Prof. John H. Biler, musical director, returned home this week from an Eastern tour. Mr. B. has gained an enviable reputation this season as a director and arranger of music.

LEXINGTON.

Opera House (R. B. Marsh, manager): Frederick Paulding 5th supported by an excellent co. Owing to the extreme bad weather only a fair audience greeted him. Hamlet was billed, but Salvini substituted at the eleventh hour. Selma Fetter (Kentucky's latest contribution to the stage), supported by a most excellent co., presented The Wife 7th and Love's Sacrifice 8th. Miss Fetter created quite a furore in Louisville at her debut and her reception here amounted to an ovation, many handsome artistic floral designs being nightly presented, and a curtain call demanded at each drop. One of her great elements of strength is the impassioned merging of self in the parts assumed. Her grand voice, commanding presence and intelligent conception of the roles assumed will win her highly favorable recognition at the hands of the American public. This was her second appearance, being en route East. Miss Fetter belongs to one of the wealthiest and most respectable families in the State. Hoey & Hardie's comb. 12th in Child of State. This their second appearance this season. Box sheet denoting large house.

PADUCAH.

The Julia A. Hunt comb. commenced an engagement of one week at Owensboro, Ky., on the 14th, and did a fair business, so far. The Broadway Opera continues to draw well; it opens up every Monday night with a new troupe.

Maine.

PORTLAND.

New Portland Theatre (Frank Curtis, proprietor): Snelbaker's Majestics 7th; a very good variety show; some of the features, notably the Nautch dancing and slack-wire balancing, were remarkably good. The burlesque, however, is a failure. 8th and 9th, Frank Mayo in Van the Virginian and Davy Crockett; Van, though not nearly as good a play as Davy Crockett, gave Mr. Mayo some opportunities for showing acting fully equal to anything in the latter piece. His fine impersonation of Davy seems to grow better and better with time, if such a thing were possible. Mr. Mayo is fortunate in having so excellent an actress as Miss Weaver to support him. She appeared to particular advantage in the exacting role of Kate Calvert. The rest of the support was satisfactory. The audiences were large and enthusiastic. 11th and 12th, All the Rage; this amusing comedy proved fully as entertaining as usual in the hands of the excellent co., which presented it. Messrs. Hardenburg and Davidge were as funny as ever, and Miss Winner made an excellent impression. Booked: 14th and 15th, Robson & Crane; 16th, Haverly's New Mastodons—the fourth co. here this season; 18th and 19th, Galley Slave; 25th and 26th, Denman Thompson in Joshua Whitcomb; April 8 and 9, Sol Smith Russell; 25th and 26th, Widow Bedott.

City Hall: 17th, Palestine Arabs; the dates of Olivette have been changed to 18th and 19th. May 18, concert by Annie Louise Cary and the Thomas orchestra.

BANGOR.

Frank Mayo gave Davy Crockett 10th to a crowded house; All the Rage 14th to an immense house. Coming: Olivette 16th.

SACO.

City Hall: Booked: P. S. Chanfrau in Kit, April 26. Sol Smith Russell expected later, but no date given.

LEWISTON.

Snelbaker's Majestic comb. did not draw a large audience at Music Hall 10th. The co. is a strong one and gave a good performance. Little All Right in his slide for life was immense. Frank Mayo in Davy Crockett at Music Hall was greeted by a large and en-

thusiastic audience 12th. Mr. Mayo and Miss Weaver being repeatedly called before the curtain.

Massachusetts.

WORCESTER.

Music Hall (R. M. Reynolds, manager): My Geraldine comb. 7th to a fair house. The co. is strong and evenly balanced. Coming: Maginley's Deacon Crankett comb., Galley Slave, Sol Smith Russell, Baird's New Orleans Minstrels, Snelbaker's Majestics.

Mechanics' Hall (W. A. Smith, secretary): Emma Abbott's English Opera co. 12th, matinee and evening, in Bohemian Girl; also Fra Diavolo and Trovatore. Large and enthusiastic audiences both afternoon and evening.

Items: Minnie Whilton, a young actress of this city, who for the past few weeks has been playing at the Theatre Comique in Providence, R. I., attempted suicide Friday evening at the Adams House, where she boarded, by taking poison, but prompt assistance proved effectual in restoring her. The lady is an orphan and has, with a young brother, been the support of three sisters, and upon notification from the manager that her services would not be required after that week she became discouraged, and in consequence made this attempt at self-destruction.

MILFORD.

Lyceum Hall: Whitmore & Clark's Minstrels played 10th to a small house. The show was abominable, the jokes old and the performers cheap. Evidently the co. are living on their past record. The New York Olympic Theatre comb. failed to appear as advertised on the 11th. The reappearance of the Jollities crowded the house 14th. Booked: At Lyceum Hall 17th, Hazel Kirke; 18th, Rial's Uncle Tom's Cabin; 29th, Chanfrau in Kit; April 1, All the Rage. At Town Hall, 17th, St. Mary's Dramatic Club—miscellaneous entertainment.

Items: The agent of Jay Rial's Uncle Tom's Cabin co. provoked the ire of the bill-poster and printers by his injudicious criticisms of entertainments occurring about his date. He is hardly the best man to assist a manager who believes in making friends.—The new opera house will not be completed as early as anticipated, but is nearly ready for the seats and scenery. A party desires a lease of the theatre exclusive of other portions of the building, at a rental of \$1,200 annually.

GLOUCESTER.

Snelbaker's Majestics 12th to a large house; performance good. Booked: 16th, Galley Slave co.; 18th, New Mastodons Minstrels; 23d, The Guy'nor; 24th, Frank Mayo; 30th, Deacon Crankett co.; April 1, Hazel Kirke co.

Items: This city never was so well brought out dramatic notice as in the past season. Nearly every co. playing under local management has expressed a wish to book another season. The recent action of the City Council with regard to license, viz., \$50 for hall and \$5 for license, does not seem in the least to have interfered with the season's prospects.—Manager Bradstreet and J. W. Winter are securing rich attractions for Fall dates.

LYNN.

Music Hall (George W. Heath, manager): Jay Rial's Uncle Tom's Cabin co. 9th to a fair house. L. Stockwell as Lawyer Marks was well supported by an intelligent male and two bloodhounds. J. W. Baird's New Orleans Minstrels 12th to good house with a good show. Booked: Collier's Banker's Daughter comb. April 7.

Items: The remodeling of the Theatre Comique is nearly completed, but it will not be opened for amusements until next Fall.—George W. Heath opened in The Drummer Boy at Haverhill 9th.

SPRINGFIELD.

Haynes' Opera House (W. C. Lenoir, manager): Emma Abbott Opera co. 7th in Paul and Virginia, to large and well-pleased audience. Mattoon Opera co. 9th and 10th, to fair business, in Pinafore and Chimes of Normandy. Haverly's Mastodons 12th, to big business. Booked: Ben Maginley's Deacon Crankett, 17th; Pat Rooney comb., 19th; Snelbaker's comb., 22d; Galley Slave, 29th.

HAVERHILL.

The Drummer Boy, as presented by Major How Post of this city, has attracted fair houses the past four days. George W. Heath of the Lynn Opera House and Alice Carle, late of the Boston Ideal Opera co., sustained the principal characters. Coming: 18th, Joseph Murphy in the Kerry Gow.

WALTHAM.

Music Hall (Thomas P. Smith, manager): Concert by D. C. Hall co. 12th, canceled owing to the advance sale of tickets indicating a losing business. Booked: Hazel Kirke 19th; Fair by American Watch Co. Band 22d to 25th, inclusive; Frank Mayo 26th.

TAUNTON.

Music Hall (White Bros., proprietors): The Original Tableaux of Erin 11th to a fair house. Billed: Frank Mayo 16th; Jay Rial's Uncle Tom 19th, both under management of C. H. Smith, of Fall River.

CHELSEA.

Academy of Music (H. C. Pease, manager): Booked: 29th, Pat Rooney; April 9, Chanfrau; 18th, George Knight; 25th, Aldrich & Parsloe's My Partner.

FITCHBURG.

The New York comb. failed to appear 12th. Booked: Boston Music co. in Guy'nor 22d.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House: Bernhardt has been here and has captured the town. Her success was the greater on account of the quiet way in which she was introduced to us. No pictures, paper on walls, large advertising in daily papers or any preliminary puffing. She won on her merits alone, notwithstanding the great attraction at the Detroit against her and the influence of seven pulpits for her preceding Sunday. Frou-Frou and Camille were the plays presented, and in both was our Gallic importation received with great applause. Poor stage settings, an ordinary co. supporting and the French language understood by so few of her audiences did not in the least detract from her artistic triumph. She drew some \$5,000 in two nights, and will always be remembered as the most finished actress it has been our good fortune to see in ten years.

Frederick Paulding, supported by his own co., finished out the week with four performances to fair houses. This young and talented tragedian has done some good work. He continues for the first two nights of this week. Salsbury's Troubadours begin an engagement of four nights and matinee Wednesday next.

Detroit Opera House: Fanny Davenport played an engagement of three nights and matinee the first half of the past week. Never has she been so successful as on this occasion. Camille was given twice and

Frou-Frou and Pique once each, the opening night Camille to 1,800 and the matinee to 2,700 persons. The other nights almost as large. She was received with tremendous applause and presented with elegant flowers every evening. Her Camille is realistic, powerful and effective, but lacks the finish and refinement of Bernhardt's. She is not well adapted to the character of Gilberto physically, but acts it with discretion. Mabel Renfrew is still her best impersonation. The co. supporting is a good but not perfect one. Harry Lee as Armand surprised us and gave an excellent rendition of the part. Emma Pierce was good in every part assumed. George Morton's mannerisms so tirely spoil him. Miss Davenport has wonderfully improved since last she was here, and made hosts of friends and admirers in Detroit. She was the recipient of a serenade by the Opera House orchestra on Tuesday night. It was a wise stroke of managerial policy bringing two such artists together at the same time at the different houses. It would pay some energetic manager as Haverly to hippodrome the two and pool the profits. No charge for the suggestion. This week is open; next will give us Gus Williams the first three nights, and that great play My Partner the remaining three.

Items: The following (a la Walt Whitman) clipped from the Free Press is quite apropos of the late rival attractions:

Sarah, slim, sinuous, soulful,
Fanny, fastidious, fresh, florid, full;
Tremendous team.

Curiosity co-operative commingling;
Marvelous managerial maneuvering;
Shelley's superabundant.

—Tom Carleton (Charles T. Thompson) of this city has written a song for Nellie McHenry of the Troubadours.—Mrs. John A. Rickaby is visiting Mrs. T. W. Davey, in Windsor.—Hazel Kirke is to be produced soon at the Detroit. The scenery now being painted is said to be extremely beautiful.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Sarah Bernhardt played Camille 7th before one of the largest and most select audiences ever gathered together in our city. The performance (although a little too Frenchy) was thoroughly enjoyed by those present, and Miss Bernhardt left a decidedly good impression. The Rive-King Concert co. gave a fair concert to a very small audience 9th. Fanny Davenport, supported by a fair co., played Camille to an immense house 11th, and although her interpretation of the part cannot be compared with Miss Bernhardt's, it gave good satisfaction. Booked: 12th, Charlotte Thompson; 17th and 18th, Neil Burgess; 21st, Aldrich & Parsloe; 25th, Madison Square co.

Items: The total receipts of the Bernhardt engagement were \$1,603.—J. J. Levy, representing C. J. Whitney of Detroit, is in the city.—The MIRROR is kept at G. A. Hall & Co.'s, who report a rapid increase in the sale.

KALAMAZOO.

Union Hall (H. Chase, manager): Fanny Davenport 12th in Pique. Every desirable seat in the house was sold 10th. Maxwell Wreath co. billed for 14th, week.

Item: Quite a number of Kalamazoons visited the Rapids this week to see Sarah in Camille.

ALBION.

The Rive-King Concert co. 10th to a big business. Arabella Root Concert co. and M. B. Willars of New York at M. E. Church 7th to moderate business.

MUSKOGON.

Opera House (Fred. L. Reynolds, manager): Nothing new since my last. Neil Burgess' Widow Bedott co. 19th.

MINNESOTA.

ST. PAUL.

Opera House (John X. Davidson, manager): Thomas W. Keene was billed for four performances 7th, 8th and 9th. The seats were all taken for the first two nights, but owing to the snow blockade in Iowa and Wisconsin Mr. Keene was unable to reach here before the 9th, arriving in time to present The Merchant of Venice at the matinee to a fine audience and Richard III. to an immense house in the evening. Mr. Keene as Shylock and Richard III. showed himself to be not only a powerful but a careful, experienced and cultured actor. His reading is excellent; he possesses a wonderful power of facial expression; his energetic and forcible acting was very effective, calling forth great applause and several recalls. Miss Vaders made a most excellent Portia. Her Queen Elizabeth in Richard III. was especially good, and in the tower scene secured an enthusiastic recall. 10th, Maggie Mitchell, the people's favorite, played Jane Eyre to a large and brilliant audience, composed of the elite of the city. Nearly all the seats were taken two days in advance. Miss Mitchell still retains that magnetic and fascinating power that draws the public. The St. Paul public thoroughly appreciate this charming little actress, and the engagement will prove a success.

Conley's Varieties: Playing to fair business. Several new stars engaged for coming week.

MINNEAPOLIS.

Academy of Music (Herrick Bros., managers): Owing to the snow blockade Maggie Mitchell, though billed for three nights, arrived only in time for one, 9th. As Jane Eyre she pleased a large audience. T. W. Keene 10th, 11th and 12th as Richelieu, Hamlet and Richard III. to big business. His Hamlet aroused enthusiasm, but as Richard III. he delighted his audiences most.

Pence Opera House (Miss Phosa McAllister, lessee and manager): 7th, 8th and 9th, Richard III. to big business, with S. K. Chester as Richard and Miss McAllister as Queen Elizabeth. 10th, 11th and 12th, Flowers of the Forest to fair business.

Item: The MIRROR is for sale at the post office news stand.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Annie Pixley 9th to a large business. Prof. Proctor 10th and 12th to fair business. Booked: Thomas W. Keene 17th; Maggie Mitchell 18th, 19th and 21st; Standard Theatre co. 22d and 23d; Minnie Palmer 24th; Swedish Lady Quartette.

Items: The Ideal co. were delayed by a railway accident on Saturday and kept their matinee audience waiting from 1:30 to 4 p.m.—Rosbelle was in the city Sunday.—She made a great hit in Kansas City. The Mail says she has recreated Evadne. She opens in St. Louis at Pope's shortly.—Annie Pixley co. were also detained by storms; they missed several Iowa and Nebraska towns and were two days late here.

New Hampshire.

PORTSMOUTH.

Music Hall (Frederick P. Wilson, local manager): Gus Phillips in Under the Gaslight 7th to fair house. Ornum & Pond's Poly-

rama of the Rebellion 13th—the worst co. of barn-stormers we have yet had. Booked: 15th, Professor Paulhaber; 16th, All the Rage; 17th, Haverly's New Mastodons; 21st, Galley Slave; 25th, Chanfrau in Kit; 29th, Madison Square Theatre co. in Hazel Kirke; April 1, Collier's Banker's Daughter co.

Items: Frank Mayo, booked for 19th, has canceled.—A chap giving the name of George Gardner was arrested yesterday by your correspondent as a "beat," he having palmed himself off on several people as being George Palmer, advance agent for the Collier Banker's Daughter co., and giving passes for their entertainment here April 1 in return for favors received. He was unsuccessful in obtaining the mail for the co. at the post office, which he endeavored to do. On examination he confessed to being the same party who had personated the advance agent of Tony Pastor in several Massachusetts towns. As the people who had been victimized in the latter places declined to prosecute, the chap was escorted from the city by the police, as he could not be held under our laws without authorization from the cos. above in person.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Ouffy Gooft played Under the Gaslight 8th to a large audience. Blanche Mortimer left the co. here, being suddenly called to New York by sickness. All the Rage 10th to a fair house. Jay Rial's Uncle Tom's Cabin co. 12th, for the second time this season, to good business. Billed: Henri Laurent's Olivette co. 14th; Haverly's New Mastodons 16th. Booked: Galley Slave 21st; Joseph Murphy 22d; Hazel Kirke 29th; Collier's Banker's Daughter April 4.

Music Hall (S. R. Hannaford, manager): Ned Wambold, Lavern & Francis, Sherman & Fury, the Murrays, Kitty Sharpa, George Garland, Cherrie Chapman, Mary Arnotte and Willie Desiree made up an excellent programme this week. Business still continues good. Nothing booked at Smyth's Opera House.

NASHUA.

Franklin Opera House (George Swain, manager): Frank Mayo in Davy Crockett 4th to a large audience; returns April 7. All the Rage to a full house 4th. Mrs. E. M. Huntley, reader, assisted by Ella Chamberlain, whistler, had a large house 10th. Redpath's Native Arabs had a paying house at the Olive Street Church 9th. Booked: 15th, Laurent's Comic Opera co. in Olivette; 19th, Denman Thompson; 21st, Snelbaker's Majestics; 30th, Hazel Kirke; 31st, S. J. Raymond.

CONCORD.

White's Opera House (H. Hobbs, manager): Hill's All the Rage co. 9th to a large and appreciative audience. This is one of the best entertainments that has been given here this winter. Galley Slave comb. comes 22d. Some new scenery is expected for this house this week.

New York.

BUFFALO.

Academy of Music (Meech Bros., proprietors): Mr. and Mrs. McKee Rankin and company presented The Danites to good audiences the first four nights of the week. The play is too well known to the readers of The MIRROR to call for any elaborate criticism. The Harry Miner and Pat Rooney comb. closed the week, presenting a first-class vaudeville entertainment, and drew first-class audiences. For this week Joseph K. Emmet will be the attraction, and the indications are that he will prove a drawing card. The following week the great Bernhardt will present Camille 31st. The seats reserved to all parts of the house have been placed at \$3 each, while admission to the upper tiers has been put at \$1. A worthy effort will be made to shut out the curbside speculators, as only a limited number of seats will be sold to one person. The balance of the week Fanny Davenport will hold the boards.

This popular variety theatre had crowded houses during the past week, and the attractions offered were in every way deserving of the solid recognition they received. For the week an unusually strong bill is offered, the company engaged including Harry and Emma Budworth, George and Marion Nelson, Charley Diamond, Eugene & Frank, Mlle. Vienne, Morton & Miles, Emma Rice, Sharpley & West, Mary Antonio and Charley Loder.

St. James Hall (Flint & Carr, managers): 18th and 19th and 19th matinee of this week the Strakosch-Hess Opera troupe will give three performances, producing Carmen, Aida and Faust. On the 21st Jay Rial's Ideal Uncle Tom's Cabin co. will produce that well-worn play, Uncle Tom's Cabin, for four nights.

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

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HARRISON GREY FISKE, EDITOR.

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NEW YORK, MARCH 19, 1881.

Mirror Letter-List.

Adrian Rose
 Arnold, T.
 Burbank, A. P.
 Bloom, E. L.
 Barnes, W. D. (3)
 Blake, Ida
 Burgess, Neil
 Bonner, Robert
 Belmont, Grace
 Bassett, Chas.
 Barnes, W. Elliott
 Boucault, Dion
 Brown, W. L.
 Charles, Miss M.
 Cooper, James
 Curran, J. P. (2)
 Campbell, Wm. H.
 Chester, Amy
 Costello, James
 Clapham, Harry
 Oarlin, Mne.
 Cavendish, Ada
 Clarke, Harry
 Church, Edw. A.
 Chambers, Augusta
 Conner, Capt.
 Curt, Carlo
 Colton, Harry
 Chandos, Alice
 Champness, E.
 Clifford, Adam F.
 Clark, S. H.
 Duprez & Benedict
 Deaden, M.
 Dayton, Lillian
 Daisiel, D.
 Demerest, G. W.
 De Castro, M.
 De Kester, Helen
 Dobson, Frank
 Dunn, Julia E.
 Du Brel, A. F.
 Drew, Frank N. Sr.
 DeBols, S. O.
 Green, W. Wolfson
 Gillette, Will.
 Gilmore & Benton
 Gould, W. W.
 Gunther, A. C.
 Gulick & Blandell
 Girard, Belle
 Howard, Bronson
 Hicks, Charles H.
 Hofele, F. W. (3)
 Hickey, S. M. (2)
 Houpt, Emily
 Harold, Donald

The New York Mirror has the Largest Dramatic Circulation in America.

Manager Haverly, Manager Abbey and The Mirror.

That excellent country paper, the Tarrytown Press, has been betrayed into several mistaken statements in regard to THE MIRROR, although it shows that its mistakes are not intentional by the generous spirit in which it praises our enterprise and impartiality. Doubtless if the Tarrytown Press had been discussing some local topic, such as a sewing-bee or an apple-cutting, it would have been correct as to its facts and logical as to its inferences; but when it leaves the sylvan affairs of its model farmers and attempts to deal with theatrical matters it resembles the proverbial pig upon smooth ice. If we set our rural contemporary right, however, let it be thoroughly understood that we recognize that its blunders arise from ignorance rather than malice, and do not at all impair our confidence in the substantial accuracy of its reports of prize chickens, mowing machines and sub-soil plows, about which we should no more question the authority of the Tarrytown Press than the Tarrytown Press ought to question the authority of THE MIRROR in our own professional province.

"It does not become THE MIRROR," says our suburban contemporary, "to so persistently puff Mr. Haverly at the expense of Mr. Abbey." It would not be becoming had we ever done so; but we know that comparisons are odious, and we never make them unless they are forced upon us. Then the Tarrytown Press goes on to puff Mr. Abbey at the expense of Mr. Haverly, although it has just rebuked us for the imaginary commission of the contrary crime.

"Mr. Haverly may be eminent for his success," our country contemporary begins, and then it goes on to show that Mr. Abbey, although not eminent for success, is eminent for something else—Bernhardt, for example. Thus far the court is with our contemporary; but when it goes on to say that the present barn-storming with Bernhardt is adroit management; that THE MIRROR is "Mr. Haverly's sheet," and that "Mr. Haverly may be responsible for more tawdryness and vulgarity upon the American stage than all the other managers together," our rural contemporary puts itself quite out of court. It is wrong about the Bernhardt management; it is equally wrong about the Haverly management, and it is especially wrong about THE MIRROR, in which Mr. Haverly does not hold, and never has held, a single dollar's worth of stock, and in which he has never invested a single cent, except as a liberal advertiser, at our regular rates, who pays his money for the publicity which he knows will return him ample interest.

The difference between Mr. Haverly and Mr. Abbey as managers is, that the former has taken three or four unsuccessful theatres and made them successful, while the latter has taken three or four successful theatres and made them unsuccessful. It has sometimes been our duty to point out these facts to professionals; but, aside from their managerial peculiarities, we feel equally friendly to both gentlemen. In fact, we have worked harder for Mr. Abbey than we have ever done for Mr. Haverly, and have conferred upon him greater favors and have more substantial claims to his gratitude. Did we not save Mr. Abbey from the shame and sorrow of producing the Passion Play? Did we not labor with him until we induced him to write a card declaring that the Passion Play should be withdrawn forthwith? When did we ever have an opportunity to do Mr. Haverly such a service as this? So, when the Tarrytown Press accuses us of puffing Mr. Haverly at the expense of Mr. Abbey, or of being "Mr. Haverly's sheet," or of being "run" by Mr. Haverly, who never asked a line or paragraph in THE MIRROR in his life, or by any of his agents, our suburban contemporary simply renders itself ridiculous. In regard to hay-ricks, the butter question and the price of fodder, our Sunnyside contemporary is great and unapproachable; but when treating upon theatrical business it is lost.

Memoranda About "Forget-Me-Not."

It must be either very queer law or very queer lawyers which permits one or two parties claiming the sole right to a play to perform it unmolested, while the other party is enjoined under heavy penalties from representing the piece. We cannot but believe that if the counsel for Mr. Moss had gone before Judge Sedgwick, who "has taken the papers and reserved his decision," and represented the unfairness of allowing Miss Ward to play Forget-Me-Not at the Fifth Avenue pending his judgment, he would have granted them an injunction also. However, this was not done, and Acting Manager Frohman felt so certain that Miss Ward would not be interfered with on Monday evening that, in spite of reports to the contrary, he had nothing else ready. But if Mr. Moss has any rights in the play they are practically invalidated by the Fifth Avenue performances. Miss Ward may or may not have right upon her side; Judge Sedgwick is to settle that question if he ever makes up his mind; but she is managing her case much more cleverly than Mr. Moss, since she secures all substantial fruits of triumph in advance of a legal decision.

We are very glad to be able to remove an unprofessional stigma said to have been cast upon Miss Rose Coghlan during the argument of the Forget-Me-Not case before Judge Truax. It is reported that Miss Ward insisted, as one reason why Forget-Me-Not should be withdrawn from Wallack's, that Miss Coghlan was injuring the play by giving a wrong interpretation of the part of Stephanie. As a matter of fact, the conception of the character by Miss Ward and Miss Coghlan is identical. Indeed, we cannot understand how there could be more than one way of playing this very powerful part, which plays itself, to use a professional technicality. We sincerely hope that the report that Miss Ward brought such a complaint against a sister artiste is untrue. At any rate, the complaint itself is untrue, whether Miss Ward made it or not, and Miss Coghlan will find that she has gained immensely in the estimation of the public and profession by comparison with the original Stephanie, who has played it hundreds of times successfully in London and the English provinces.

The latest gossip about Forget-Me-Not is, on the one hand, that Bram Stoker, the queerly-named acting manager of the London Lyceum, who conducted all the negotiations for the sale of the play, has made an affidavit that America was not intended by the word "elsewhere," and was not

even mentioned during the pourparlers about the piece. We wonder that the affidavit of such an expert as Mr. Dion Boucault upon the proper interpretation of the disputed contract has not been obtained by one or the other of the parties to the suit. On the other hand, it is alleged that one of the authors of the play, Mr. Herman Merivale, is not quite in his right senses—has, in fact, exhibited signs of insanity. When the spies of the War Department complained to President Lincoln that General Grant was intoxicated while he won his battles, the genial President at once proposed to send some of Grant's whiskey to the other generals. In the same spirit, we venture to hope that some of our American dramatists will catch a little of Mr. Merivale's insanity, such as it is, and learn how to write dialogue as terse, concise, elegant and epigrammatic as that which renders Forget-Me-Not a delightful treat to listen to, no matter how it is acted. Mr. Merivale is a genius, and, like most geniuses, eccentric; but the story of his insanity has no other foundation, and is more than refuted by the many admirable works which he has produced.

Some actors can sit on the soft-cushioned chairs of the Union Square Hotel and tell all about how Garfield's administration is going to affect the country—in fact, tell about everything else in the future, except where they are going to get their next meal.

Did you ever study the line of noses in front of a box-office during the run of a big piece? If so, you will conclude that some of them are put on with very little judgment.

There is an actor in New York so sullen that he wears patent-leather shoes on a fine day, and stands for hours in front of a boot-black's chair just to show his malignity.

The young son of a well-known comedian threw a spittoon through the bureau mirror yesterday because he was not permitted to file the nose off of his little sister's doll.

Mme. Marie Roze.

A portrait of Marie Roze is published on the title page of THE MIRROR this week. It is almost superfluous for us to comment upon her career in this country—it is thoroughly known to our readers. She was born in Paris, it is said, on the 4th of March, 1850, although we have no authentic means of knowing whether this date is correct or not. In our opinion Marie Roze is a much older woman. She was the youngest child of Monsieur Roze de la Haye, lineal descendant of the famous Count de la Haye, who emigrated in 1586 from Holland with his dependants, and entered the service of the King of France. From her infancy Marie gave indications of the inspiration that was taking possession of her, her musical talent being recognized by the great French composer Auber, an intimate friend of the family. It was therefore under his masterly tuition that the undeveloped vocal and histrionic ability of Marie Roze was perfected. She entered the Imperial Conservatoire and took the gold medals both for singing and acting, receiving them from the hands of Napoleon III., at whose invitation she sang repeatedly at the Imperial Palace before the Emperor, Empress and Court. Since that time Marie Roze's career, which is thoroughly familiar to all European opera-goers, has been one series of triumphs. She has been the rage in succession of London, Paris, Brussels and the other leading cities in Europe, receiving compliments, presents, medals and orders from the principal crowned heads of the continent. Marie Roze bravely remained in Paris during the siege and commune, organized an ambulance service at her own expense, nursing the sick and wounded, and performing the part of a true and patriotic woman. In recognition of these great acts of bravery and devotion to her country, she was presented with a diploma signed by M. Thiers and Marshal McMahon, thanking her in the name of France. She also received medals from the Geneva Convention and the National Guards.

Mme. Roze's repertoire is varied, and consists of over fifty different roles. Among the operas in which she sings or has sung are:

Aida.	La Pre aux clercs.
Carmen. — (specially composed for her).	Le Premier Jour de Bonheur (specially composed for her).
Der Freischutz.	L'Ambassadeur.
Erni.	Le Fils du Bulgardier (specially composed for her).
Fidelio.	Lucrezia Borgia.
Fuust.	La Juive.
Fior d'Aliza.	Le Val d'Andore.
Haydee.	Maria di Gand (specially composed for her).
Il Trovatore.	Mireille.
Il Flauto Magico.	Mignon.
Joseph.	Norma.
L'Eclair.	Paul et Virginia (Car. a 2).
Le Macon.	Paul et Virginia.
Les Huguenots.	Le Voyage en Chine.
Les Deux Journées.	Le Domino Noir.
Lohengrin.	L'Africaine.
La Favorite.	La Fausse.
Le Voyage en Chine.	L'Ombre (specially composed for her).
Le Domino Noir.	Lalla Rookh.
L'Africaine.	La Reine de Cypre.
La Fausse.	La Dame Blanche.
L'Ombre (specially composed for her).	
Lalla Rookh.	
La Reine de Cypre.	
La Dame Blanche.	

Mme. Roze will appear in Carmen next Wednesday night, at the Academy, with Mapleson's opera troupe.

PERSONAL.



KNOWLTON.—We publish above a portrait of Miss Georgia Knowlton, a promising young actress, who makes her metropolitan debut week after next, with John E. Owens, at the Fifth Avenue. She is a resident of Brookline—one of Boston's fashionable suburbs—and is a gifted musician, having sung successfully in light opera and played as a solo pianiste in numerous concerts. Recently she was very successful on a starring tour through New England in Louise, in the Two Orphans, and lately gained considerable attention from the press as Aouda, in Around the World.

BAV.—Janaschek's support is terribly bad.

YEAMANS.—Jennie Yeaman is shortly to start out Jack Sheppardizing.

BOUCAULT.—Dion Boucault opens at Niblo's, in the Shaugraun, April 18.

CLEMENTS.—We had hoped Frank Clements had improved. Our hopes were blasted.

PARK.—There are some interesting rumors in the air concerning the future of the Park.

DAVENPORT.—Fanny's victory over Bernhardt in Detroit is occasioning considerable talk.

ALDRICH.—Louis Aldrich drew \$7,226 in Chicago during the first week in Lent. Good.

WARD.—Genevieve Ward is quietly engaged at the Victoria Hotel with her mother.

HANNA.—Manager Hanna of Cleveland was in town Tuesday. He returned home last night.

LEAVITT.—M. B. Leavitt has leased Tony Pastor's for a Summer season. He commences operations April 18.

WADSWORTH.—Mary Wadsworth will appear as the Countess in Olivette at the Bijou. She hails from San Francisco.

BONIFACE.—George Boniface has been engaged for next season by Frank Mayo to support him in his repertoire of tragedies.

HOYT.—Henry Hoyt will probably paint the drop-curtain for Wallack's new theatre. It will be a unique and novel arrangement.

COLVILLE.—Sam Colville is organizing an opera company for next season. He has secured four new operas for the repertoire.

WILLIAMS.—Marie Williams returned to New York Monday. She was compelled to leave Leavitt's Burlesque company because of illness.

LARKELLE.—Nellie Larkelle has joined Leavitt's Burlesque company. Anita Zellner has also gone on to sing with that organization.

DREW.—Mrs. John Drew retired from Joe Jefferson's company in St. Louis on Saturday last, as also did Frederick Robinson and Maurice Barrymore.

BERNHARDT.—The report that Bernhardt has cleared Abbey \$145,000 is pure bosh. Her gross receipts for the season have not greatly exceeded that sum.

BURGESS.—Neil Burgess sends THE MIRROR his respects and regards, together with a satin souvenir programme of the six hundredth performance of the Widow Bedott.

TANNER.—Cora Tanner is a very promising actress. We have watched her progress with interest. She plays Alice in Forget-Me-Not much better than Stella Boniface did.

STUART.—Clinton Stuart is back again from England. He will remain until May when he intends sailing across the water again to meet a professional engagement at the Lyceum.

WEITING.—Dr. Weiting, proprietor of the Syracuse Grand Opera House, is visiting in this city. He will remain two weeks, during which time he puts up at the Fifth Avenue Hotel.

LYTELL.—W. H. Lytell, Jr., the infant son of Blanche and W. H. Lytell, died Monday and was buried yesterday. The little boy was three years old, and wonderfully precocious. Brain trouble was the cause of his death.

COLVILLE.—Sam Colville has made up his mind to produce Michel Strogoff early in September. He has not determined upon the theatre yet, but arrangements will be made either at Booth or Niblo's—probably the latter.

MACK.—J. H. Mack, manager of the New Mastodons, was in town Monday for a brief respite from his arduous labors. He and his wife were the guests of Mr. Haverly during his stay at the Fifth Avenue Hotel. He returned to his company Tuesday night.

STRATEGISTS.—Haverly's new comedy company, playing The Strategists, is made up of the following ladies and gentlemen:

J. B. Polk; Frank E. Aiken, Harry; Linden, Harry Bell, L. F. Howard, A. H. Canby, M. Gallagher, Katie Gilbert, Jennie Carroll, Addie Cummings, William H. Morton, manager, and Charles H. Keeshin, agent. They start for California next Monday, opening at Locke's Bush Street Theatre, San Francisco, April 4.

FUNNY.—It was funny to see Bowron wrestling with the floral gifts that Miss Ward refused to take on her entrance in Forget-Me-Not Monday night.

ANDREWS.—The genial acting manager of Haverly's Brooklyn Theatre, Charles L. Andrews, will be the recipient of a complimentary benefit at that house on next Wednesday afternoon and evening. An attractive catalogue of novelties will be prepared, and doubtless Charles will have a full house.

MORANT.—New Yorkers will regret to learn that their favorite, Fanny Morant, is about to retire from the stage and leave the city. She has suffered from ill health, and has been obliged to give up her position at Daly's. She will leave for Texas with her husband in a few days, where she expects to effect a speedy recovery.

BOOTH.—Mrs. Edwin Booth's health is very bad, and her life is even despaired of. Mr. Booth will probably take her to Weis Baden or some other invalids' resort as soon as his professional engagements in London are finished. Mr. Booth is received in the very best circles of English society, and the name of his daughter, Miss Edwina, is mentioned in the Court Journal as among the guests at the most notable receptions and fetes.

PARKES.—The room of George Parkes, 49 West Twenty-fourth street, was entered Sunday night last by some unknown person, and Mr. Parkes was chloroformed and robbed of a new suit of clothes, overcoat, shoes, a gold watch and chain, and \$217 in money. The thief afterward went into the bath-room and dressed himself in the stolen clothes, leaving an old suit behind. Mr. Parkes has the sympathy of the profession in this his naked bereavement.

LAMBS.—Sunday night William Elton gave a dinner to sixty friends at the Lambs' Club. Among those present were Steele Mackaye, Stephen Fiske, Harry Pitt, John Gilbert, Harry Edwards, Gerald Eyre, Charles Gilsey and Lester Wallack. The fun was not over until 3:30 a.m. Monday. We are told that the sun was several hours old in the heavens before some of the jolliest spirits sought their neglected couches.

GOODWIN.—At supper a few midnight ago Nat Goodwin was familiarly addressed as "Nat" by one of the company who instantly began an apology. "Don't," said the comedian, "I never answer when I'm called Goodwin." Another guest remarked in an aside, "But he always knows when the papers call him a 'Good-won'!" "Judging," said another sotto voce, "by the number of good hands he has held he ought to be called a 'Good-winner.'" Then silence prevailed for a considerable space.

LINGHAM.—A private letter from Matt Lingham states that he arrived in San Francisco in twenty-eight days after leaving New York. The sea voyage did him but little good, owing to the constant atmospheric changes, and most of the time he was quite helpless. He will remain in San Francisco until the rainy season is over (which ought to be about now), and then leave for the vineyards and orange groves of Santa Barbara. His many friends throughout the East will rejoice to hear of his early recovery.

SPIES.—An error in THE MIRROR is as rare as a truth in some of its contemporaries; but we are forced to confess that the ascribing of a wife and family to Mr. J. J. Spies in our last issue was a gross mistake. The item has caused the subject considerable anxiety, as he has been taboed by relentless mammas from several houses in which are domiciled marriageable daughters. We hasten to correct this erroneous impression and make Mr. Spies quite "solid" once more. He has no wife and family in Baltimore, or anywhere else, so far as our knowledge extends.

Stirring Incident in Detroit.

Mlle. Bernhardt and Fanny Davenport played Camille at the same time in Detroit at different theatres, and while the French artiste was duly appreciated, the American actress was forced to give an extra matinee to satisfy the demands of the public. It was thought that Bernhardt would attend this matinee, consequently the theatre was literally packed; but the French artiste remained away, because, Mr. Abbey said, she did not receive a special invitation. In the evening Miss Davenport was serenaded at the Russell House, where Bernhardt was also stopping. The band played the "Secret Love Galop" and the "Star Spangled Banner." Miss D. appeared at the window and kept time to the music with her hands while the latter air was being played. The compliment was quite overpowering, and she could only say to the large crowd beneath the window: "Thanks, my friends—a thousand thanks; I cannot say more—my heart is too full." The crowd cheered and the band played "Yankee Doodle." Miss Davenport again appeared at the window and said: "My friends, do not forget our neighbor—a stranger. Play the Marseillaise for her." Which the band did. Waving the banner which had been presented to her the previous evening, on which was inscribed "Come again," she disappeared amidst the cheers of the crowd. Quite a spirited and significantly national episode. Good for the Detroiters!



In *Ushoring*
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR LOST.

That irrepressible young lady, Minnie Cummings, who delights in calling herself an actress, and has been trying her best to make her name notorious with ineffectual attempts at management and playing for the past three or four years, is in the field once more. I had fondly hoped that the setting down she received last Summer at the Fifth Avenue would have exterminated the stage of a pest forever. I was wrong in my surmises. She has got out a pamphlet now, which is being largely distributed among newspaper men and managers, which is made up of a highly colored narrative of her life, together with a batch of newspaper extracts. Among these I find the following: "The New York Mirror of May 29, 1877, pronounced Miss Cummings the most beautiful, talented and successful debutante who has ever appeared before a New York audience." This is a palpable whopper, for two reasons. First, THE MIRROR was not published on May 29, 1877; second, THE MIRROR never has applied any such charming adjectives to this troublesome young woman. On the contrary, I remember very vividly of its having characterized her as the veritable successor of the Count Joannes—the person, in fact, on whom the mantle of that ridiculous old party had fallen. I don't like to see a woman persecuted, but the good name of the stage should not be made to suffer from the onslaughts of an adventurous *farcure*, no matter of what sex or condition.

There's another woman on the stage who presents a striking contrast to Minnie Cummings. She is known among managers as an industrious, faithful and temperate actress. But still they don't half appreciate her good qualities. I am sorry to say that this is in a great part the result of malicious men of the journalistic fraternity. Here in New York, especially, they have got down on her, and she meets with opposition inspired by them at every step. They call her old, faded, and even lower themselves to flinging mud of a very foul composition at her. Intrenched behind the anonymity of their respective and (alleged) respectable journals, they cast dirt at a defenseless and unoffending woman. They rake out of obscurity forgotten bar-room stories, begot of soggy and rum, that reflect upon her private character, and urge these as a reason why managers should refuse to permit her to enter the back doors of their theatres, or pursue honestly the labors that constitute her means of winning bread. Last Summer her struggles for reputable existence in this city would have furnished material for a romance were they not saddened by the hard and stern necessity that bespeaks poverty. Although next door to pauperism this woman avoided the temptations naturally besetting one in her condition, and resolutely set to work to obtain employment. She asked no charity from her professional friends. She paid the rent of one small room in a quarter of the city at which many of her sister actresses would have elevated their noses, and often went without proper food in order to keep out of debt and bridge over the time until she could secure a position. It finally came, and she started out with one of Leavitt's companies.

An offer from a New York manager reached her, and she was glad to accept it. Her appearance was announced, and was the signal for two or three of her old enemies on the press to renew their cowardly abuse. A man connected with Mr. A. C. Wheeler's *Tarrytown Press*—I have no reason for concealing his identity—named Collier, found out the whereabouts of her lodgings and called upon her, when the following conversation took place:

"I am sent by Mr. Wheeler of the *World* to interview you," commenced this fellow. "He wants to know what you mean by daring to come back to play in New York?"

"I do not understand you, sir," said the actress.

"Don't understand me, eh? Well, you're either an innocent woman or the most consummate actress I ever saw, to ask such a question," said Mr. Wheeler's representative roughly. "Don't you know that you're old, unshapely and disreputable? Your name is bandied about loosely in the lowest beer saloons."

The lady was alone and unprotected. She could not stop this contemptible fellow's abuse, but did what ninety-nine women in a hundred would have done under the same circumstances—commenced weeping. Her tears did not move to compassion the loafer who was engaged in interrogating her. He commenced again:

"Why, Mr. Wheeler tells me that several years ago you visited an artist in his company and—" But the story he told would sully THE MIRROR's columns if I printed it. "Go to Mr. Wheeler," said the actress indignantly, "and tell him that his infamous story is a lie! I do not know him, have never met him, and do not wish his acquaintance."

Hereupon Collier loaded her with abuse, and warned her that the papers would unite in attacking her; and also that an organized opposition would be present in the audience on her first appearance. After this he took his leave. The actress was naturally nervous, and told her story to the manager of the theatre at which she was about to appear. He dissipated her fears, and when she appeared on the stage a week ago Monday night she was greeted with a warm and kindly reception.

I have recounted this narrative because THE MIRROR is eager to defend the weak and down-trodden of the profession. The brute who insulted this lady deserves the exposure he gets.

The actress alluded to is Miss Pauline Markham. The truth of her story may be corroborated on application any evening to Manager Charles Haslam at Niblo's.

Our managers—possibly the bitterest enemies of walking matches—watched with feelings of joy the big pedestrian fizzle at the Madison Square Garden last week. The result was a foregone conclusion on the second day of the contest; and happily the exhibition was left severely alone by the public to the mercies of the book-makers and professional sporting fraternity. These races have degenerated into mere speculative farces, in which the managers and contestants themselves combine to cheat and prey upon the public. But the secret has been exposed, the bottom has dropped out, and the day of the brutal tramp has passed away. The public, I am glad to see, has gone back to its old true love—the theatre. Let us indulge in what our orthodox religious friends call "a love feast" all round.

A startling rumor comes from Wallack's that Mr. Tearle is growing a moustache. Singular! I've seen him several times within the past week, and his upper lip bears the closest investigation without the discovery of anything of the kind. Rumor is unkind again.

At the Tremont House, Chicago, last Thursday night, the four-hundred-and-sixtieth performance of My Partner was celebrated in grand style. Louis Aldrich writes me that they had a rousing time among themselves and the members of the Boston Theatre company, among whom were Rachel Noah, Mr. and Mrs. Craven, D. Magnines, Leslie Allen, Mark Price, George Parkes, Fred Stinson, Napier Lothian, Otis Skinner, besides Mrs. Boniface, Julia Hanchett and others of the Lotta company. "We kept up the eating," writes Louis, "from midnight until five o'clock in the morning," which is quite probable if the appetites were at all in proportion to the lengthy bill-of-fare Joe Saunders encloses with his letter.

All reports to the contrary, notwithstanding, rehearsal of The World have not yet begun at Wallack's. On the contrary the parts have not yet been given out. With detached performances of The Guv'nor and old comedies taking place, I am inclined to think that the management is resting on its oars and waiting with Micawber-like patience for something to turn up. I strongly suspect that something to be a decision in their favor of the Forget-Me-Not case. If only to see Rose Coghlan as Stephanie again, I should be delighted to see Wallack and Moss win. There's no telling anything about our legal machinery, however. A true admission if it is a melancholy one.

I received a pressing note from J. M. Hill to visit him at the Grand Opera House last Saturday night. The street in front of the theatre looked as if a fire was in progress inside. The police were busy clubbing into line refractory people who wanted to see Den Thompson, and it was a labor of half an hour to push my way inside the iron railing of the lobby where the ministerial Hill stood benignantly scanning the crowd and stroking his whiskers the while. I always feel a sort of reverence in approaching Hill, partly because of his clerical attire and aspect; partly because of his solitary diamond stud, and principally because a number of mutual acquaintances have libeled me by saying that there is a close resemblance between us. A man ought to feel a great respect for a fellow who looks like him, they say. I approached the manager, and after the usual salaams had been exchanged, asked his object in sending me such an urgent call.

"Look there!"

That was all he said, and I comprehended the meaning when he pointed to the struggling mass of West-side humanity making its way to the box-office where "standing room only" was the only accommodation offered.

WANTED.—MISS. of Hazel Kirke. Must be correct. All business marked, with privilege of examination at express office. Address H. R. Newnan, Ga., care of DR. THOMAS.

The above advertisement appeared in our very useful sporting contemporary, the *Clipper*, the other day. It represents about the best specimen of high-pressure cheek that it has been my lot to stumble upon. As Dan Frohman expresses it: "Here is a man who

deliberately advertises for a thief to steal a copy of Hazel Kirke." There ought to be a law to nip men with such propensities as these.

The biggest sensation of the year, by all odds, will be Anna Dickinson's appearance at Philadelphia as Hamlet, Claude and other congenial parts that just suit her masculine taste. It's too good a thing to miss, and I shall have to put on my seven league boots and run over to the city of brotherly affection for the eventful occasion.

Strakosch and Mme. Roze.

Mr. Henry Mapleson was seen by a MIRROR reporter one day last week.

"I understand, Mr. Mapleson," said our representative, "that your wife, Mme. Roze, is about to secede from the Strakosch-Hess company."

"Nothing has been decided upon yet, but there is some probability of her leaving," replied Mr. Mapleson, reticently.

"Will you tell me the cause of the trouble, for publication?"

"Oh, there's no trouble," exclaimed Mme. Roze's husband, hastily. "I can give you the whole story in a nutshell. You see, matters have gone wrong because of bad management on Strakosch's part. He is giving first-class opera at second-class prices—a state of things that seems anomalous, doesn't it? His salary list is so large as to preclude any chance for profits, even with enormous business, except in the largest cities. I have an interest in the concern, therefore I can speak with authority about its affairs. There are two dramatic prima-donnas in the company, my wife and Mme. Octava Torriani. The former draws a salary of \$1,000 per week, and the latter gets \$250. My wife is called upon to sing several nights in the week, on account of her successes, while Mme. Torriani seldom appears more than once in that period. This is manifestly an injustice to Mme. Roze, on whom the bulk of the work falls. When Strakosch told me that the company, after leaving the Fifth Avenue, would strike such small places as Watertown, Syracuse, etc., I showed him that with his many expenses he could not hope to get through without serious loss. The theatres they are about to visit, even if crammed to suffocation, at popular prices, would not clear expenses. He admitted that I was right, but confessed that he did not see a way out of the difficulty except by parting with Mme. Roze, which would kill his business entirely by weakening the company. I said that my wife would be quite willing to withdraw, as my father holds a splendid position open for her at the Academy. You know the Governor has no dramatic soprano, and so he is unable to do in New York a number of the operas in his regular London repertoire. For instance, with my wife he could put up The Huguenots, Noce di Figaro, Lucrecia Borgia, Norma and kindred operas, which would be an immense thing for him, don't you see? My wife holds herself in readiness to withdraw at a moment's notice. It is six of one to a half dozen of the other so far as she is concerned. Strakosch is in a disagreeable position. If he keeps Mme. Roze his salary list will exceed his prospects of profits; if he goes on without her the troupe will be robbed of its principal attraction."

"Does Strakosch owe you any money?"

Mr. Mapleson did not answer, but evaded the question by remarking:

"My wife would much rather remain in New York than go traveling about the country singing single nights in small towns. We are all delighted with her great success during this engagement at the Fifth Avenue."

The announcement has appeared, since the above interview, of the burst-up of the Strakosch-Hess troupe.

Colville's Strogoff.

Sam Colville's rights for the United States and Canada to Deunery & Verne's dramatization of the spectacle, Michel Strogoff, are likely to prove of great value. The piece is running with unabated success at the Theatre de Chatelet, Paris, and has just been produced at the London Adelphi. Independent of his legal and equitable rights in the drama, Mr. Colville is not likely to meet with any opposition, as the expense necessarily entailed in the proper presentation of the spectacle is such as to deter any but our most responsible and enterprising managers from the attempt, and responsible and honorable men respect Mr. Colville's rights, established by absolute purchase and large expenditure.

Come to Grief.

Harold Warren's Guv'nor company met its Waterloo at Reading, Pa., last week, and the members have returned to this city, discomfited, and, we were going to say, forlorn; but they are not quite as bad as that; for they still have enough to eat and drink, are in good health, and ready for another tussle with the fates. Mr. Warren called at THE MIRROR office on Tuesday.

"Ah, gone to pieces, we hear, Harold?"

"Yes, dammit—smashed into smithereens."

"Take a seat. How was it?"

"Why, you see, I've been the victim of misplaced judgment."

"Tell us all about it."

"Well, we opened in Mauch Chunk to a large house—gave complete satisfaction; played in Tamaqua, Carbondale and other Pennsylvania towns to big business—salaries paid promptly first week. I then foolishly

entered into an arrangement with John D. Mishler to play his circuit. Opened in Allentown and played eight nights to wretched business—some nights to less than \$10. Many people in the town told me I was brought there at the worst time in the year. You know this is the coal region, and all the money paid to the laboring classes had been expended. Besides, the play was not suited to the people. The towns are filled with Germans (or Pennsylvania Dutch, as they are called), who appreciate nothing but variety shows and negro minstrelsy. Mishler surely must have known this. However, he administered a little soothing salve by assuring me that at Reading we were certain of two big houses. We went there, and opened to—what do you think?—fifty-four dollars! Think of it! Expostulating with Mishler, he said he could not account for it; for he admitted that both company and piece were good. True, the weather was not in our favor, but on Saturday night, when we played to even worse business, I was paralyzed. I had told my company, to whom I was in arrears (I had lost all I had made before joining Mishler), that I would pay them at Reading on Saturday. I was unable to do so. In the afternoon E. H. Stephens, one of my company, served an attachment on me, and left without warning immediately thereafter. I raised some money and paid all the fares back to New York, with the exception of Stephens and W. H. Spencer, who contracted to pay their own bills. The company did not treat me with the consideration I expected, considering how I was inveigled into this coal circuit, and the difficulties with which I had to contend. However, I expect to pay them all every cent that is due them."

"Then you blame Mishler for your misfortunes?"

"I do. I contend that the piece was not suited to the towns in Mishler's circuit, and he should have so informed me. I do not accuse him of wilfulness, but, had he not held out the inducements to me that he did, I would have never been playing to a paying business in another part of the country. This experience will teach me to rely upon my own judgment hereafter."

Glorious Confidence.

Following the lead of Maze Edwards, Theodore Moss and other prominent lights in the theatrical business, Dan Frohman always makes his appearance in the dressiest of dress suits at the Fifth Avenue first nights. The effect of this custom has been magical. Treasurer Keys reports that the advance sale of seats to fashionable young ladies for first performances has increased three-fold since Frohman has taken to a claw-hammer. But the gentlemanly manager is modest; he is also industrious. Therefore he seldom blesses the sweet things with more than a cursory view of his handsome figure, but hides himself away in his quiet little den, just off the lobby, where his newspaper friends generally find him with sleeves rolled up, and a pile of work on his desk in front of him.

Thus he was occupied when a MIRROR reporter dropped in to see him Monday night just as the second act of Forget-Me-Not was commencing.

"No injunction, Mr. Frohman?"

"No injunction whatever."

"What did you have ready had trouble arisen?"

"Forget-Me-Not."

"Nothing else?"

"Certainly not. We announced Forget-Me-Not, and this theatre never takes anything back."

"Very good; but had Mr. Moss secured an injunction and prevented the representation of the piece, where would you have been?"

"Left—figuratively speaking—unless May or Grace, who you've perhaps noticed occupies box 'C,' interfered. But Mr. Moss did not and could not secure an injunction, and we know it."

Colonel William E. Sinn, the gallant fusilier who manages Miss Ward—also the Park, Brooklyn—was as happy as a packed house and pleasant weather could make one of his avoirdupois.

"Enjoin us?—not much! We know what we're about. Sympathy is with Miss Ward because she's a woman and because she's in the right. That's why she is playing Stephanie to-night. We'll whip 'em out of their boots, you'll see, and reap a plentiful harvest right on the opposition's own territory, too, in the meantime. Want to see Miss Ward? Certainly, my dear boy, but the *Herald* has interviewed her for to-morrow morning; better wait until next week, and then she'll have some later news for you."

The *Herald* did not contain an interview with Miss Ward Tuesday morning.

A Brief Chat with Joaquin Miller.

Joaquin Miller called on THE MIRROR Monday morning. He says that he does not pretend to call himself a dramatist, but he dabbles in play-writing more as a pastime than anything else. "I have one play ready for production early next Fall," said he. "It will be done at one of our local theatres. There are several others incubating, but I have made no arrangement for their presentation. I must congratulate THE MIRROR on its success. It's a good paper from every point of view, and an honor to the profession. This is my view as an outsider."

The question of abusive journalism coming up, Mr. Miller continued:

"They say that the Redeemer is coming down upon earth again. When he does make

his second advent he'll bring his pistols with him, and his very first business will be to dispatch forthwith all the offensive editors of personal sheets. I like the English journals better than the American. They're much sturdier, I know, but they're all clean. There are some glorious exceptions to the rule here in America—THE MIRROR, for instance—but for solid, respectable journalism commend me to the English press. I know many families on the Avenue who read only papers from the other side. They go to England for their news—of course it's stale, but it's wholesome."

Mistaken Identity.

Elliott Barnes dropped into Brown's variety agency the other day. As he stood by a window pensively gazing into Union Square and thinking what a great thing it is to be a dramatist and the author of *Only a Farmer's Daughter*, a gentleman in a suit of plaid—as large as those on a checker board—with a smooth face, oily hair and blue necktie, approached, exclaiming:

"Hello, call! What's the good word?"

In reply to this salutation the Chesterfieldian Barnes only glared with unspeakable disgust at his interlocutor. That worthy prodded the American dramatist somewhere in the region marked by his watch chain.

"Come off!" said he in sarcastic accents, "come off. Want ter shake a feller, do you?"

"I haven't the honor of your acquaintance, my good man," said Barnes superciliously, when he had recovered the use of his partly paralyzed tongue.

"That's a good one," roared the gentleman in plaids with a beautiful leer. "Do you mean ter say you've forgotten Jerry McNamara? Say! Do you mean that you forgot the time when you and me doubled up in the flirtation song-and-dance at Jake Aberle's?" Barnes looked astonished again. Then a broad smile illumined his countenance, and the situation trickled gently into his momentarily clouded intellect.

"This is a sure case of mistaken identity," he explained.

"What! aint your name Flynn, and didn't you shake me for a serio-comic at Aberle's?"

"By no means. My name is Barnes—Elliott Barnes, author of the *Serpent* and the *Dove* and numerous other clever dramas."

Mr. McNamara apologized with becoming grace. "I'll give yer a job if yer want something ter do," said he, "and I'm glad to have met yer. I'm going to leave the variety bit and take the road with a drammy—catch on? I bought a lot of fine printing at a printer's auction down town, and I want ter get a good society play ter fit it—see?"

But Barnes didn't see. He had fled.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.
—LOVE'S LABOR LOST.

THE OLD, OLD STORY.

EDITOR NEW YORK MIRROR.

DEAR SIR:—A card from a member of Minnie Palmer's company in last week's issue of a scurrilous dramatic sheet of this city, in which he takes exception to some remarks which are purported to have been made by me in a conversation with the reporter of that paper, needs a few words of reply. My interview with the reporter was composed of a few rambling remarks concerning my experience with Miss Palmer's company, which he gave in a false and disjointed style, relying upon his memory (which has played him false) for the details and facts presented to him—for he made no notes during the conversation. Many of his statements are entirely gratuitous, and those which reflected upon the party in question were either distorted to suit the reporter's purpose or he was laboring under a strange mental obliquity when he penned the article, for he certainly misinterpreted most of our conversation. Most truly yours,

SADIE BIGELOW.

A DEBT—NOT A LOAN.

NEW YORK CITY, March 15, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—We have seen in several issues of your paper statements concerning the financial relations between Miss Josie Loane, late manageress of the theatre in St. Johns, New Foundland, and the members of her company. Desiring the public to understand the matter in its proper light, we beg that this may be allowed a space in your valuable paper. We (six) HAVE NOT RECEIVED THE SALARY DUE US. Miss Loane certainly has had, and has the good will "of the majority of the company" as far as SHE DESERVES IT. Yours respectfully,

SEVERAL MEMBERS OF THE COMPANY.

'Twas SHE PRODUCED IT.

EDITOR NEW YORK MIRROR:

ST. LOUIS, Mo., March 12, 1881.

DEAR SIR:—The issue before last of a scurrilous dramatic paper of your city stated regarding the death of Miss Pauline Merritt, that her husband, Mr. W. Hayden, procured a divorce from her. The statement was entirely untrue, as it was the lady herself who procured the divorce. In justice to Miss Merritt I beg that you will give this place in your valuable paper. Respectfully yours,

MRS. HENRY W. SHIPTON.

A man was arrested in Portsmouth, N. H., on the 11th by a MIRROR correspondent, on a charge of palming himself off as George Palmer, the advance agent of Collier's Banker's Daughter company, and giving passes to their entertainment in that city April 1, on the strength of which he received many favors and succeeded in swindling several people. On his trial he confessed to being the party who had personated the advance agent of Tony Pastor in several towns in Massachusetts. The fellow was discharged because there was no one to prosecute, but he was escorted out of Portsmouth by the police.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

well. Needles and Pins by Daly's co. closed the week, by a performance of the comedy 11th and 12th (with matinee) to average houses. Although the play is not as funny as *An Arabian Night*, it is still very funny, but rather improbable in its situations. Booked: Strakosch Hess Grand Opera co. 15th; Barney Macaulay 19th.

Items: Maurice Degenmont was dated here 14th, but has canceled until April. Mable the Smith, the Josephine of Candee Pinafore co., was in Rochester last week. Lillian Chase of this city is giving elocutionistic business in surrounding villages. A. Chase, manager of Chase Music Hall, is negotiating with Carl Zerrahn of Boston with a view of securing his services to conduct a grand musical convention at his place of amusement. The Vanderbilt House is the popular headquarters for professionals. A telegram was received from the manager of the Strakosch Hess Grand Opera co. saying that Marie Roze could not appear here as advertised on account of illness from laryngitis and general prostration, and offering to substitute another artist and opera. Manager Lehnen promptly canceled the date, believing that when he makes an announcement to the public he is under obligations to keep the full letter of the same. The *Sunday Times* copies considerable from THE MIRROR, and, wonderful to relate in these days of "cribbing," credits the same. The *Evening Journal* says that Sharps and Flats is full of fun, and to a considerable extent is a mirror of every-day life. Great head, that. Who ever has seen the play will wonder where the "cribber" gets his views of "every-day life." C. A. Stevens, advance for Barney Macaulay, of Annihilator fame, spent Sunday in our city. Frank W. Paul, of Haverly's Widow Bedott, and Paul Nicholson, of the Strakosch Hess Grand Opera co., are here. Happy Cal Wagner is organizing a minstrel co. here. S. M. Hickey is in the city. Mr. H. formerly managed the Park Opera House (now the Grand).

ALBANY.
Leland Opera House (J. W. Albaugh, manager): Daly's co. in Needles and Pins 7th, 8th and 9th drew good houses, but the play seemed to be rather disappointing to the audiences, although the acting, with one or two exceptions, was clever. Josie Bailey, John Drew, and Harry Ransford being received with special favor. Percy's Legion of Honor opened 10th, and filled balance of week to good business. This co. is composed of some excellent artists, and fully deserves the success they seem to be meeting with. Coming: 14th, 15th and 16th, Collier's Banker's Daughter co.; 17th, 18th and 19th, Robert Johnson as Ichabod Pogo.

Martin Opera House (Col. Foote, manager): McEvoy's Hibernian during the past week to good business. Coming: 14th and 15th, B. Macaulay; 16th, Fakir of Aya for balance of week; 25th, Snelbaker's Minstrels.

Tweedle Opera House (William Appleton, manager): 14th and 15th, Tally Ho Comedy co.; 16th and 19th, Jollities (second engagement); 20th, 21st and 30th, Boston Ideals; April 1 and 2, Mrs. Scott Siddons. Levantine's Novelty Theatre (Frederick F. Levantine, manager): This house, formerly known as Wood's Novelty, was opened under the new management 14th. The following co., which is a first-class one, is announced: The Four Diamonds—Watson, Gilmore, Brevard and Sawtelle; Luigi Drea Ora, musical artist; Polly Daily, vocalist; Saville & Byrne, musical mokes; Mills & Warren, German sketch artists; Leonard & Flynn, Irish comedians; Josephine Shanley, vocalist; Dave Oaks, Ethiopian comedian; Kattie Sharpe, song and dance; Bobby Daily, eccentric biz.; E. D. Gooding, vocalist, and Percy Meldon.

Items: Local manager Oliver will shortly bring a Billee Taylor co. here. Bernhardt will be at the Leland 25th and 26th.

TRIOY.
Griswold Opera House (M. V. B. Finch, manager): Nothing here since last advice. Booked: Collier's Union Square co. 18th and 19th; the Jollities 21st, 22d, 23d and 24th; J. K. Emmet 25th and 26th; Fun on the Bristol 28th, 29th and 30th.

Kand's Opera House (Preston & Powers, managers): Bartley Campbell's My Geraldine troupe 10th, 11th and 12th to fair audiences. Booked: Bobby Macaulay 16th; Bartley Campbell's Galley Slave 20th.

Grand Central Theatre: Business rather light the past week. The co. is as follows: Charles Banks, Goldsmith & Tracy, Ada Lynwood, Della Turner, Josie Crocker and the Megatherian Four—Kelly, Leary, Lyons and Parks. The drama Duke de O'Neil is produced nightly with Joseph Hurley as the Duke. The Duke de O'Neil is a local eccentric tailor named Scott, and Hurley's personation of him is decidedly clever.

KINGSTON.
Music Hall (William H. Freer, manager): B. W. P. & W.'s Minstrels drew a large audience 8th. The performance was excellent. B. W. P. & W.'s share amounted to \$613, which was seventy five per cent. of the gross receipts. Hi Henry's Premium Minstrels billed for 15th. Victoria Loftus and Viola Clifton's British Blondes have canceled date.

Sampson's Opera House (Phil Sampson, proprietor): The Tally Ho Comedy co. drew fair house 10th. Hi Henry's Premium Minstrels billed for 16th.

Items: C. R. Gardiner will manage the business and make the dates for William Freer, of Music Hall, next season.

AUBURN.
Opera House (A. Shimer, manager): Charles L. Davis 9th, to a slim house.

Academy of Music (E. J. Mator, manager): Pat Rooney co. 9th, to a good house. Abbey's Humpty Dumpty comb. 11th gave a fine entertainment to good house. The McGiboney Family 12th reappearance to big business, both matinee and evening.

Item: THE MIRROR has published all of the entertainments that take place here during this month with the exception of George Holland, who will appear at the Academy of Music 17th, 18th and 19th.

BATAVIA.
Opera House (H. C. Ferren, manager): Booked: George Holland Comedy co. 31st, April 1 and 2 in Our American Cousin, Our Boys and Our Boarding House.

Edwitt Hall (H. Warren, manager): Booked: Helen Potter's Pleiades, 22d.

Items: The Fisk Jubilee Singers gave a concert at Caledonia 15th, and were refused accommodations at both the village hotels on account of their color, and the agent was forced to find them quarters at Mumford, a mile distant. The Cora Van Tassel comb. performed at Naples 5th to big biz., it being the third time they showed there this season.

Opera House (John Abercrombie, manager): Daly's Needles and Pins comb., to small house 11th, 16th, Haverly's Widow Bedott

comb., with C. B. Bishop as the Widow, to good business. Booked: 15th, Barney Macaulay in Uncle Dan!; 18th and 19th, McEvoy's Hibernian and Comedy co. 23th and 26th, Boston Ideal Opera co.

Item: Strakosch & Hess Opera co., booked for 14th in Carmen, failed to put in an appearance, sickness of Marie Roze being the excuse.

BINGHAMTON.
Academy (A. D. Turner, manager): Charles L. Davis 11th, to crowded house. Mr. Davis as the New England farmer was excellent, and received hearty applause. Coming: Pat Rooney comb., 16th.

Item: It is reported that Mr. McCormick of this city is to join Cal Wagner's minstrels as interlocutor.

OSWEGO.
Academy of Music (W. B. Phelps, manager): Abbey's Humpty Dumpty co. 10th gave satisfaction to a large audience. Booked: Haverly's Widow Bedott co. 19th; Barney Macaulay, 21st; J. K. Emmet, 23d, and Mrs. Scott Siddons and the Strakosch Grand Opera co. in the near future.

ONEIDA.
Devereux Opera House (Horace Devereux, manager): Joseph Setton in Rip Van Winkle 10th to good biz.; show good. Booked in April: Duprez & Benedict's Minstrels. Conroy Opera House (Capt. Ronwick & Lieut. Cavana, managers): Booked: 23d, MacEvoy's Hibernian.

BROCKPORT.
Ward's Opera House (G. R. Ward, manager): Helen Coleman as Widow Bedott 8th to a fair house; poor show. Fisk Jubilee Singers 11th to a crowded house. They appeared again 12th. Booked: 25th, lecture by Rev. E. M. Buck.

New Jersey.

NEWARK.
Park Theatre: Collier's Banker's Daughter comb. 9th and 10th gave excellent performances to good houses. Barney Macaulay as Uncle Dan! 11th and 12th to good business. Booked: 19th, Robson & Crane.

Grand Opera House: 11th and 12th, Daniel Rochat by a co. in great part from the Union Square Theatre drew largely and played well. Loud and deep, however, were the anathemas hurled at the head of A. M. Palmer. With impressive solemnity it was promised and vowed that the charming Maude Harrison would positively be given an opportunity to make a wholesale conquest of the Newarkers. For some unfathomable reason much store was set by this covenant, and when in the natural course of events the plighted faith was madly broken several reefs were taken in the high estimation in which A. M. Palmer's name had been held.

Newark Opera House: 14th and week, Frank Frayne as S. Slocum.

Mulberry Street Theatre: 14th and week, Sid C. France in Marked for Life. Ohio: Weston & Hanson, Hull Twin Sisters, Nellie German, Bud Granger and Sheldon & Barry.

TRENTON.
Taylor Opera House (John Taylor, manager): Martin's Around the World in Eighty Days 7th to a fair house. Barney Macaulay as Uncle Dan! gave the best of satisfaction 9th, and delighted those who faced the severe storm to witness his impersonation. A fair sized audience greeted Collier's Georgia Minstrels 12th. They gave the best musical show given by colored talent in this city.

North Carolina.

CHARLOTTE.
Opera House (L. W. Sanders, manager): Billy Arlington's Minstrels 10th to good house. Booked: Miles' Juvenile Opera co. 31st and April 1.

Nebraska.

OMAHA.

Academy (J. S. Halbert, manager): Gilmore & Miao's Humpty Dumpty played 5th and 7th to a first-class business and gave general satisfaction. Annie Pixley was to have been here 4th but was snowed in at Cedar Rapids, Iowa, and did not reach here till the 8th. The old academy has seldom held so large an audience and never a better natured one. Miss Pixley was received with enthusiastic applause, which was constantly repeated throughout the evening. Thomas Keene is booked for 15th, but I can give no certain information about other dates, because of the confusion caused by the snow blockade.

Item: The Pixley co. were snow bound in Cedar Rapids five days, and it is entertaining to hear Mr. Monaghan tell of the delights of the town and hotel. It seems there had been a large "butter and egg" convention in town just before then who had cleaned out the town of all eatables save the bare necessities, and the co. were forced to subsist on (with a look of bitter disgust) "cold beans and bread, sir; and I actually went out and bought crackers to put on the table, sir; and you may publish it, sir. When we left the landlady said he hoped never to see us again, and we returned the compliment; cold beans and bread!" He spoke very highly of THE MIRROR, as did Miss Pixley, who says she likes it not only because it is thoroughly reliable but because it is conducted in a dignified manner, and is a true friend to the profession. They had to cut Lincoln out to make time, and they begin a two weeks' engagement in St. Louis 14th.

LINCOLN.

Opera House (Ed. A. Church, manager): Gilmore & Miao's Humpty Dumpty co. remained 4th, being snowed in here and unable to reach Council Bluffs, where they were billed. Business good, considering its being a forced presentation. Annie Pixley was unable to fill her date 5th; was snow bound at Cedar Rapids, Iowa. This week (7th) the Opera House has been vacant for the first time in three months, but next week it will be as brisk as ever with three good attractions.

Item: THE MIRROR is on sale every Monday afternoon at C. S. Clason's, No. 6 O street.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): Rice's Surprise Party in Horrors and Revels drew fair houses 7th, 8th and 9th. This co. is well fitted to present burlesques in first class style, and their excellent work was received with frequent expressions of approval. Sarah Bernhardt appeared 11th in Frou-Frou before an elegant and critical audience, upon whom she made an impression so favorable that she was called and recalled at the close of every act. In power of expressing emotion, in minute attention to the details of stage business, in grace of movement and attitude, she is certainly unapproachable, and her voice, of phenomenal range and flexible tone, was of itself irresistibly thrilling and never to be forgotten. Camille was presented at the Saturday matinee and Adrienne in the evening. In the last act of Adrienne she was simply superb, and it is the opinion of many that no more perfect piece of acting was ever witnessed in this

city. The short engagement was not so profitable as had been expected, but all who saw the great actress were unanimous in their approval. Mr. and Mrs. McKee Rankin this week in The Danites. 21st, Lotta.

Academy of Music (John A. Ellsler, manager): Leavitt's English Burlesque Opera co. produced Carmen and Orpheus in the presence of fair audiences last week. The principal original members of this troupe are no longer connected with it, and the efforts of those who remain are by no means up to the mark; hence the performances are uneven and unsatisfactory. Augustin Daly's Needles and Pins, week of 14th, Oliver Doud Byron, 21st, 22d and 23d. Balance of week, Mrs. G. C. Howard's Uncle Tom party; 25th, Annie Pixley.

Items: Manager H. E. Abbey was in town last week looking after Bernhardt's comfort. Several members of Bernhardt's co., including Mlle. Jeanne Bernhardt, occupied a box at the Academy Saturday night. Robert Nickle, the conjurer, appears at the Comique this week. The opening sale of seats for Bernhardt's engagement aggregated over \$3,000. Very little ticket speculating was done.

COLUMBUS.

Comstock Opera House (Theo. Comstock, proprietor): Rice's Surprise Party 10th, 11th and 12th in Horrors, Revels, Babes in the Wood and Hiawatha, to good houses. The co. is first class in every respect. Gus Williams in Our German Senator 14th, to big business. Coming: Haverly's Colored Minstrels, 15th; Mr. and Mrs. George S. Knight in Otto, 18th; Buffalo Bill, 19th.

Grand Opera House (Col. Theodore Morris, manager): Willie Edouin's Sparks co. played Dreams 7th and 8th, to fair business. The Madison Square co. in Hazel Kirke drew a large house. Herne's Hearts of Oak 14th, 15th and 16th, to good business. Coming: Mrs. G. C. Howard's Uncle Tom co. 18th and 19th.

Items: George F. Snyder of the Grand leaves for Louisville this week to accept a position as stage manager of the Buckingham. George Clapham of the Hearts of Oak co., Frank McKee of Haverly's Minstrels, and Harry Sells of the Buffalo Bill party were in the city last week. Hyde & Behman's Novelty comb., Annie Pixley, and the Amherst College Glee Club will be here soon. —Lina Merville and Marion Elmore of Rice's Surprise Party were each presented with a basket of flowers Friday evening. —John Mackey is on the sick list. Donald Harold played his part Saturday evening. —Englehardt's big whale has gone to Pittsburgh.

SPRINGFIELD.

Black's Opera House (George W. Emery, manager): Willie Edouin's Sparks co. in Dreams 9th to good house; fine entertainment. Madison Square Theatre co. in Hazel Kirke 11th to big business; good troupe. Coming: Leavitt's Specialty co. 23d, under management of Big Six.

Items: Effie Ellsler, R. M. Edwards and Manager Gustave Frohman, of the Hazel Kirke co., took lunch with Miss Nan Harris and Miss Anna Rabbitts, at Miss H.'s residence, North Limestone street, last Friday. —Mr. Bruno Kennicott, general agent for Mme. Rentz's Minstrels, and Harry Sellers, advance for Buffalo Bill, were in the city the past week. —The Grand Central Skating Rink, Center street, draws large crowds nightly. —Prof. Daniels gave an exhibition of fancy skating at the Grand Central Thursday evening.

DAYTON.

Music Hall (Charles D. Mead, manager): Willie Edouin's Sparks co. gave a very creditable entertainment 10th, to a fair audience. Hazel Kirke was played by the Madison Square Theatre co. 12th, to a large and well pleased audience. Booked: James Redpath, lecture, 24th; Hermann the Magician, 28th.

Items: Anthony & Ellis' Uncle Tom's Cabin party passed through here 8th, en route to Xenia, under H. M. Ellis, who reports business first-class. —Harry Sellers, the business agent for Buffalo Bill, was here 10th, and the gamins are scraping their dimes together.

WOOSTER.

Quincy Opera House (C. M. Yocum, manager): Litta Concert troupe 8th to one of the largest audiences of the season. Lamont variety comb. 9th to fair house. General Joseph Geiger 10th in Snapping Turtles. Booked: Hyer Sisters co. 16th and 17th.

Items: Quincy Opera House has changed hands since my last report and is now owned by E. M. Quinby, the millionaire. It will be managed by his attorney, C. M. Yocum. The former manager, Ira H. Bates, deserves great credit for his untiring efforts to bring to this city a high class of entertainments, in which he was eminently successful, and I predict the same result for his successor. —Marie Litta was greatly pleased with her reception in Wooster.

AKRON.

Academy of Music (W. G. Robinson, manager): Anthony & Ellis' Uncle Tom's Cabin 17th to a packed house; performance fair. Mme. Rentz's Minstrels to a large business 19th; specialties very good, but the burlesque, Penn's Aunts Among the Pirates, was rather thin. Coming: Mrs. G. C. Howard's Uncle Tom's Cabin 16th; Donald Concert co. 18th.

Monumental Hall (Johnston & McCullough, lessees and managers): Duprez & Benedict's Minstrels played to a crowded house 9th. This is their third visit to this city, and in each instance they have met with a like reception, as do all good entertainments.

Reed's Opera House (C. A. & G. P. Reed, managers): Litta 10th to large house; fine entertainment. Coming: Mue. Rive King Concert co. 22d.

Item: The manager and treasurer of Miller's Uncle Tom's Cabin jumped the party at Kent on Monday 7th, leaving the co. broke. They played in Kent 5th to \$175.

SIDNEY.

Opera House (Louis Schaefer, proprietor): Marie Litta Concert co. 9th to fair business; the entertainment was excellent. Runtz Minstrels 11th to good business.

Item: G. C. Howard's Uncle Tom's Cabin changed date from 11th to 15th.

Music Hall: Brown's Amateur Minstrels 14th and 15th. Agnes Wallace-Villa comb. (their third visit here) 17th.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Joseph K. Emmet appeared at this house last week and played to exceedingly large business. Sarah will tempt us on the 14th and 15th. During the remainder of the week J. S. Clarke and co. occupy the house. Herne's Hearts of Oak 21st for the week, followed 28th by Lotta.

Library Hall (W. W. Fullwood, manager): The cantatas of Rebeckah and Morning were given in the early part of the week by local talent to fair business. The comedy of

Ours, interpreted by J. H. Fitzpatrick, Maggie Muhlmanburg and very poor support, held the boards for the balance of the week. This week Anthony and Ellis' Uncle Tom party; Haverly's Widow Bedott 21st.

Williams' Academy (H. W. Williams, manager): Hyde & Behman's Comedy co. enjoyed large patronage at this house last week. The comb. is one of the best that has ever visited us. For the present week the following are announced: Schoolcraft & Coes, Dick Gorman, Jennie Engel, Andy Hughes, Frank H. White, Topack & Moore, Annie Hughes, Lillian White, Alice Bateman, Tom Maxwell, Willis Pickert, Clara Maxwell and Daisy Norwood.

Items: The big whale shows himself in this city for two weeks, beginning 15th. —Buffalo Bill is due here the latter part of next week. —James D. Thayer will travel with Van Amburgh's show during the coming season. —John Hall, late property man at the Opera House, died 13th. —Bernhardt's engagement in this city is not creating the enthusiasm that was expected, though large crowds will undoubtedly be present at both performances. Unlike the doings in other cities, the "art works" are not yet announced, and probably will not form part of the programme. Abbey and Jarrett are both here. The latter thinks this city as bad as London for smoke and fog, and is very much afraid he will have an attack of asthma before the "bloody engagement" is over. —Harry Watson and Alice Hutchins were in the city 12th. Charles T. Ellis, Watson's former partner, and Clara Moore called on the party at their hotel. Coming events cast their shadows before, and it may be Watson and Ellis again before long.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): Haverly's Colored Minstrels drew full house this week. The performance was in some respects superior to that of the Mastodons. Mr. and Mrs. George S. Knight play Otto 18th and Government Bonds 19th. They will draw large houses. Ere THE MIRROR goes to press Sarah Bernhardt will have flitted through Bradford. She is to appear 17th in Camille. Jay Rial's Uncle Tom co. is booked for an early date.

Gem Theatre (M. J. Cain, proprietor): New faces 21st: Bobby Newcomb, song and dance; Louise Montague, song bird; Lou Edwards, vocalist; Ward & Lynch, Irish biz.; May Raymond, serio comic vocalist; Frey & Marshall, black face specialties; Addie O'Brien and the O'Brien Brothers. Retained: George Lingard, Tommie Granger and Lulu Arnold. Departures: The Virginia Trio, Cooley & Ryan, Lou Vayagour, all to New York; the Burtons, John and Lottie, to American Theatre, Hartford, Conn.

ERIE.

Park Opera House (William J. Sell, manager): Haverly's Colored Minstrels came 9th to standing room only, and gave satisfaction; followed 11th and 12th by Mr. and Mrs. McKee Rankin to small houses. Booked: 14th, Leavitt's Burlesque Opera co. in Carmen; 18th, Sarah Bernhardt in Camille; 19th, Haverly's Widow Bedott; 22d, Fanny Davenport in Pique; 26th, Jay Rial's Uncle Tom.

Academy of Music (Kelly & McDonald, manager): The attendance the past week (opening) has been large and profitable. New faces for week of 14th are: Thorn & Darwin, royal illusionists; Howard Dorr & Son, gymnasts; Connors & McBride, Irish characters; DeWitt Cooke, club swinger; Alice Gleason and Clara Cushman, vocalists. Retained another week: Harry Shay, Kitty McDermott, Mary Rice and Nellie Collins.

Palace Theatre (E. S. Hubbell, manager): Closed.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): Martin's Around the World in Eighty Days 9th to a good house, considering the very inclement weather. The performance was fine and highly appreciated, and the opinion is that if they again visit us the house will be crowded. Collier's Georgia Minstrels played to a crowded house 10th; the co. is a good one. Booked: Harvey & Hovey's Lilliputian Troupe of Marionettes, 21st.

Items: THE MIRROR is on sale at Jackson's, South Bethlehem, and at Schwartz's, Bethlehem. —The Bethlehemites talk of building a new opera house on their side of the Lehigh River. —"Schleppy" the bill-poster has made arrangements to supply the Opera House with programmes. —Managers complain of the high price asked by the manager of Yost's Opera House for a night's use thereof.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): A Messenger from Jarvis Section 7th to crowded house. Mr. Macaulay as Uncle Dan! was excellent, and Victory Creese as Clip scored a decided success. She is a clever little actress, and was called with Uncle Dan! several times before the curtain. Balance of cast is meritorious. Fun on the Bristol 9th to very large business. Rentz Santley Novelty co. 25th, and Charley Shay's comb. April 2.

Item: I learn that Victory Creese's engagement with B. Macaulay's co. expired, and she severed her connection with the co. at Easton on the 8th. Mr. Macaulay will find it no easy matter to replace her in the character of Clip.

OIL CITY.

Grand Opera House (Wagner & Reis, managers): Mr. and Mrs. George S. Knight in Otto 8th to good business. Mrs. Knight has improved considerably since she was here last. Haverly's Colored Minstrels 11th to good business; performance fair. Billed: Leavitt's Opera co. 16th.

Item: Robert Fox and lady (probably Fanny Lucille), late of Desplaines Street House, Chicago, passed through this city 12th on their way to Bradford. I learn from a gentleman who had a talk with him that he intends to start a variety theatre in opposition to Cain's Gem Theatre, provided he can get a license.

MEADVILLE.

Opera House (H. M. Richmond, manager): No attractions have appeared at this house for a fortnight. This week we are to have Mr. and Mrs. George S. Knight in Otto 11th. Leavitt's English Opera Burlesque co. in Carmen 15th. Robert J. Burdette will lecture on "The Rise and Fall of the Moustache" 17th. Booked: 25th, Anthony & Ellis' Uncle Tom's Cabin; 30th, Buffalo Bill. Library Hall: Alfred J. Knight in Shakespearean costume personations before a fair audience 10th. To appear 15th, Romoli Brothers' Panorama, Paradise Lost.

ROCKDALE.

Charley Shay's Quincuplexal will show here 15th. Horwerth's Hibernica had a good house 11th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Fun on the Bristol 10th to large audience, which went away well pleased. John F. Sheridan as the gushing Mrs. O'Brien created any amount of merriment. Mrs. Scott Siddons played Rosalind in As You Like It 14th to good business. Booked: 16th,

Tony Denier's Pantomime co.; 17th, William Andrews' Variety co.; 18th, Martin's Around the World in Eighty Days; 19th, C. L. Davis comb.; 21st, Rentz-Santley co.; 22d, Tourists; 23d, Olivette by Ford's Opera co.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Collier's Georgia Minstrels 7th to a poor house, Gus Williams 8th to nearly \$400. Coming: Osborne Comedy co. 19th; Charley Shay's Quincuplexal 21st; W. C. Donaldson's Dramatic co. 26th and 28th; Holloway & Allen's Minstrels 29th.

Items: Collier's Minstrels were the best seen here for years and deserved better patronage. —Gus Williams had the largest audience ever seen in our town.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Mr. and Mrs. George S. Knight in Otto 9th. The support was in the main good, and the play was well mounted. Sarah Bernhardt in Camille 16th.

Item: Quite an active afternoon was passed at the Parshall House Music Store 12th. The sale of tickets of admission for Sarah proceeded at a lively pace, and mostly at the highest prices.

HARRISBURG.

Opera House (H. J. Steel, manager): Gus Williams as Our German Senator delighted a large audience 9th; Jarrett & Rice's Fun on the Bristol co. 15th to one of the largest houses of the season, many being unable to gain admittance to the hall. Agnes Hallock, one of the leading ladies of the co., is a native of this place, and met with a warm reception from her many admirers. Jay Rial's Uncle Tom's Cabin co. 14th.

READING.

Academy of Music (John D. Misher, manager): Fun on the Bristol 8th to crowded house; the performance was only fair; 11th and 12th The Guy nor to fair business. Booked: 16th, Scott Siddons; 19th, Denier's Pantomime co.; 23d, Rentz-Santley Novelty co.

Grand Opera House (George M. Miller, manager): 15th, Around the World in Eighty days; 17th, C. L. Davis.

PITTSBURG.

Music Hall (J. R. Ehret, manager): 9th and 10th, Prof. H. Cooke's "High Art Mysteries" to fair business; Charley Shay's comb. 12th to good business; Eighty Days Around the World 14th to fine house. Booked: 18th, Fun on the Bristol; 21st, Mrs. Scott Siddons; April 5, Buffalo Bill; 20th, Herne's Hearts of Oak; 27th, Hyer Sisters; 28th, Maggie Mitchell.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Charley Shay's comb. 5th to a fair audience; Gus Williams in Our German Senator 7th to big business; C. L. Davis Comedy co. 14th to fair business; Jay Rial's Uncle Tom's Cabin 15th to good business. Billed: 16th, Jarrett & Rice's Fun on the Bristol.

EASTON.

Opera House (William M. Shultz, manager): Barney Macaulay played the Messenger from Jarvis Section to an immense audience 8th. Martin's Aggregation produced Around the World in Eighty Days 10th to fair business. Sol Smith Russell in Edgewood Folks 14th to good business. Booked: 18th, Collier's Georgia Minstrels.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Harold Warren's Guy nor 10th to light business. The co. was good, but the play did not take. Fun on the Bristol 15th; Tony Denier 21st.

SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): The Guy nor 8th to very poor house; co. miserable. Nothing booked for week.

WILKES-BARRE.

Music Hall (M. H. Burgunder, manager): 11th, Martin's Around the World in Eighty Days to a good house.

Rhode Island.

HARRIGAN AND HART
in Edward Harrigan's latest production
MULLIGAN'S SILVER WEDDING.
Extra Matinee St. Patrick' Day.



Mme. Marie Rose has been engaged by Col. Mapleson to appear at the Academy of Music for the remainder of the season, opening on Wednesday evening next in Carmen. It is now thought Mr. Mapleson will be able to produce the opera he promised the public he would, viz: Mignon, Robert le Diable, Huguenots, Lohengrin, Nozzi di Figaro, Der Freischutz and Ray Blas, in all of which Mme. Rose has sustained the leading roles. The engagement gives eminent satisfaction to the great mass of opera-goers.

AMONG THE MUSICIANS.

The Haines piano is used in nearly every theatre in the city.

Billie Taylor bids fair to run until the Standard is demolished.

Mahn's Comic Opera Company are singing in Williamsburg this week.

Mitchell Banner, the young California violinist, is called the "American Degenre."

J. W. Shannon has elaborated and reconstructed the opera of Rio Van Winkle, introducing a new tenor role.

Donna Inanita, Von Suppe's new opera, will be produced at the Fifth Avenue Theatre in May. It is said to be a fine production.

Mr. Merrinath will give another of his delightful vocal recitals at the hall of the Long Island Historical Society this afternoon.

The Weber Musicals, the lately organized musical and literary club, held a reception at the Westminster Hotel on Tuesday evening last.

The next triennial musical festival at Norwich will begin on October 11, and continue four days. The Prince of Wales is the president of the festival.

Mme. Marie Rose was attacked with a laryngitis and general prostration last Saturday, and her physician says she will require several days' rest to recover.

Adelaide Phillips is pronounced by the Boston press as "the coming great singer." Judging from the length of time she has been before the public we should imagine she was "the going great singer."

The chamber concert given at Steck Hall on Tuesday evening by a number of our most distinguished musicians was flatteringly attended, and was a successful affair. These concerts are getting to be quite popular.

N. Gounod has completed the first part of his new oratorio, The Redemption, which he undertook to write for the Birmingham Musical Festival to be held in 1882. The other two parts are promised by the first of January next.

The Strakosch-Hess Opera Company, recently performing at the Fifth Avenue, is quite scattered at present. Mme. Marie Rose is laid up in ordinary with laryngitis, and will remain in New York for the present, and Carleton and Peakes have joined the Olivette company at the Bijou. A small company from the remaining members will commence a tour, playing one night stands in small towns.

The applications for seats at the May Festival have been so numerous that the managers have concluded to postpone the sale from March 21 to the evenings of the 29th and 30th, at Chickering Hall. An auction sale will take place for the choice, the price remaining the same as originally promised. This plan, it is thought, is the only way to avoid the complications inevitable for certain of the best boxes and seats.

Miss Minnie Geary gave her annual concert at Steinway Hall on Tuesday evening to a good audience, which seemed to enjoy the entertainment. She was assisted by Miss Helene Taylor, Carl Lanzer, Alec Brown, W. E. Mills, Signor Liberati, Mr. Mulligan and C. E. Pratt. Miss Geary appeared to advantage, and sang "Lullaby, Sweet Baby Mine," with a simplicity and charm quite refreshing. The other numbers were well given, and received each its meed of praise.

A Big Elephant.

Some seven or eight years ago a prominent dentist of San Francisco named Thomas Wade, inspired by an ambition to become the head of the grandest theatre on the Western slope, began the construction in a very remote locality of what has since proved to be one of the largest and finest theatres in the United States—the Grand Opera House. He labored hard and diligently; abandoned his profitable practice, and spent whole nights in figuring the cost of the details of the building. When the walls were about half way up his money ran out, and he was forced to organize a joint stock company, and the building was erected to the roof. The company got tired of assessments, and the aid of a mining stock speculator named M. J. McDonald was enlisted to finish the interior. Some idea of the size of this immense elephant may be had when we state that it covered 275x175 feet of ground, the stage being 87 feet deep by 106 wide, and the flats 24 feet high. The interior was handsomely finished, and the immense chandelier in the auditorium, made by Mitchell & Vance, of this city, cost \$2,500. It was then opened under the management of Frederick W. Bert, now the business manager of James A. Herne, with Howard Taylor's grand spectacle of Snowflake, which ran five weeks to crowded houses, and at the last matinee of the piece over forty-three hundred people were in the theatre. In this piece Miss Annie Pixley made her first appearance before a metropolitan audience in the title role, which gave her her first prominence. The fortunes of the edifice have been quite varied since. After Mr. Bert's secession Charles Wheatleigh ran the place a few months to a losing business, when M. A. Kennedy took the helm, meeting with fair success at first, but finally swamping himself, and involving his

backer, the before-mentioned M. J. McDonald, to the tune of \$30,000. Since then the theatre has been let off and on for desultory entertainments. A mortgage on the building, \$150,000, was taken after the erection by Flood and O'Brien, the millionaires, which was subsequently foreclosed, and the splendid structure fell into their hands, M. J. McDonald losing \$100,000, Dr. Wade \$60,000 and the stockholders some \$150,000. The theatre experienced but few prosperous days after the Snowflake season, although a number of the greatest stars of the country have appeared there. A report now comes to us that the beautiful edifice—the one-time pride of the critical San Franciscans—is to be converted into a mammoth beer garden. The grand auditorium is to be boarded over and the realm of Melpomene, Euterpe, Terpsichore and Thalia sacrificed at the shrine of the frothy mug. The welkin that echoed with the warblings of Wachtel, Kellogg, Cary and Di Mursi will reverberate with the Babylonian guttural, "Zwei lager und schweitzer kase," and the blinding tunes of the Dutch Havana will sicken and extinguish the aerial phantasmagoria of intellectual lights that surmount the dome. The immortal Shakespeare will gaze from the proscenium upon the army of short-aproned frauds flitting about from table to table with the conventional sausage and the unconventional malt, more and more strengthened in his belief that "there is a divinity that shapes our ends exceedingly rough." Alas! alack! that it should come to this.

PROFESSIONAL DOINGS.

—Felicia will probably finish the season at the Union Square.

—The New Mastodons opened to \$1,300 in Montreal last week.

—Modjeska will make her reappearance in New York next season.

—A biography of the late Charles Fechter is being written by Kate Field.

—Jane Coombs' company has given up the ghost that did not perambulate.

—W. W. Ashley has been engaged for Valentine in Ford's Olivette company.

—Mr. French has received a new comedy by Meilhac and Halevy, entitled Le Rous-seuil.

—Jarrett's Fun on the Bristol party will appear at Haverly's Fourteenth Street Theatre on the 28th inst.

—Mr. Haverly will have eight traveling attractions next season. Mr. C. R. Gardiner is now filling time for them all.

—H. W. Montgomery has been engaged by Leavitt to get Olivettetrendy for production by the Burlesque Opera company.

—There was no matinee at the Union Square on Tuesday, but this afternoon Clara Morris will appear in Conscience.

—L. M. McCormack has been engaged for leading business with Eleanor Calhoun in place of Barton Hill, who goes to California.

—It is whispered that Samuel Colville will produce Michel Strogoff at Niblo's, instead of at Booth's, although the matter is not yet finally settled.

—Philip Goatcher will go to Wallack's next season, and H. E. Hoyt will be the scenic artist at the Park. Mazanovich will be retained at Wallack's.

—The next season at the Fifth Avenue Theatre will be inaugurated with a new comic piece by Messrs. Jarrett and Rowe—the latter being the author.

—Charles Barron, manager of Owen's Academy of Music, Charleston, writes: "Have not received a MIRROR in two weeks. Am getting thin lamenting the loss of my own true love."

—A. N. Barney, formerly dramatic editor of the Cleveland Plaindealer, has accepted the position of press agent for Steele Mackaye's Won at Last combination, now organizing in this city.

—J. H. Ryan of the Emmet combination was presented by his wife on the morning of the 8th with a fine boy. He received the hearty congratulations of J. K. Emmet and his entire company.

—Roshelle, the lady who is traveling throughout the South and West with this affected stage patronymic and doing the emotional and sentimental, is a Mrs. Sherwood of St. Louis. She is said to possess considerable talent.

—The Troubadours appeared at the Wieting Opera House, Syracuse, last Friday evening, presenting The Brook to \$564. Haverly's Colored Minstrels played Saturday evening to \$732. Manager Lehnen must be making money.

The cast of Olivette, to be produced at the Bijou on Saturday evening, includes Selena Dolaro, Fanny Wadsworth, Belle Girard, William T. Carleton, Henry Peakes, James G. Peakes, Mr. Jarvis, Herbert Archer and Belle Mackenzie.

—George C. Davenport replaces Harry Courtaine in the Legion of Honor company, and Sadie Bigelow takes the place of Emma Grattan. They join the company at Philadelphia to-day, and rehearse for the Baltimore engagement next week.

—Steele Mackaye is engaged in organizing a company for his play, Won at Last, which he will probably produce in Philadelphia toward the close of the month, and in this city during the Easter holidays. Mackaye will manage the company himself.

—Sarah Bernhardt has engaged six state-rooms on board of the French line steamer Amerique, which sails for Havre on the 4th of May. She will be accompanied by her sister and Mr. Jarrett. The mademoiselle's two rooms will be furnished and upholstered in a costly style.

—W. H. Lingard and wife (Alice Dunning) will, we are informed, play an engagement at Baldwin's Theatre, San Francisco, as soon as Katherine Rogers' engagement is ended. Before coming East Lingard will organize a dramatic company and do the Pacific slope cities.

—M. Albert Delpit, author of Le Fils de Coralie, was born in New Orleans, of French parentage, but passed his life in France, and does not even speak English. He has written several novels and plays, but the piece above mentioned was the first work that gave him any celebrity.

—Agnes Herndon and company left this city on Tuesday evening on a Southern tour, opening at Lynchburg, Va., to-morrow night in Led Astray. The company is composed of the following persons: Agnes Herndon,

Bertha Berthold, Miss Bishop, Kitty Firman, Harry Mack, Horace Vinton, Clarence Montagne, J. Welsh, P. Reynolds and Charles Abbott.

—A charity performance has been arranged in aid of the Provident Dispensary for Working Girls, which will take place at Booth's Theatre on the 31st inst. Among the attractions promised are scenes from Fresh the American, by John T. Raymond and company, an act from the School for Scandal, selections by the Italian Opera company and selections from Olivette. The entertainment is under the auspices of a number of society ladies.

—Only a Farmer's Daughter will be played next week at the Chestnut Street Theatre, Philadelphia, with a cast including Emily Rign, Carrie Wyatt, Mme. Michels, Nellie Jones, Lydia Yeamans, Mamie Gilroy, Elliott Barnes, W. F. Burroughs, Charles Stanley, Delancey Barclay, Harry Pratt and Frank Wise.

—J. Alex. Brown is making an important addition to his premises corner of Fourteenth street and Fourth avenue. He has secured the second story of the building, which he has converted into four rooms—one of which will be used for rehearsals, one for Mr. Brown's private office, and the others for managers who desire to transact their business privately. They will be fitted up in good style, and an entrance for ladies has been made on Fourth avenue.

—The reports current concerning the California Theatre are enough to make the building itself quiver with anxiety. The latest from San Francisco is that young Tom Maguire and another party had assumed or were about to assume the management. A few weeks since it was asserted that Will J. Davis, of the Chicago Grand Opera House, would take the theatre in May. Later, we published an item (which was authoritative, we thought) that Gen. Barton would again take up the managerial reins, with Barton Hill as his assistant. We still have reason to believe this to be true, as the latter gentleman has left Eleanor Calhoun's company and is now supposed to be on his way to California. It is well known that a number of Eastern managers have desired to try their fortunes at this house; but the small stock company controlling the building is composed of rich men, and are not only arbitrary in their demands, but particular to centrinity concerning the style of attraction to be given.

PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

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"The play's the thing."—HAMLET.

Everybody who did not buy a ticket for the opera Monday night did what he considered the next best thing, and went to Booth's to see *The Voyagers in Southern Sens*. He never made a more unwise choice in his life, as the sequel showed. Tired with a tedious performance—that did not close till midnight—wearing with long waits and hitches that would have severely tried the patience of an audience witnessing a first representation, the people rose almost *en masse* at eleven o'clock and left the theatre. Even those who had sufficient fortitude to sit it out were not rewarded with a complete view of the piece, since the last four tableaux were cut and slashed unmercifully. The crowning error of the catalogue that has marked Booth's under the present regime has been made in the engagement of this organization.

The *Voyagers* was gotten up in Boston expressly for the road. The Hub city is not renowned for the manner in which it does things of a spectacular order; they have no Kralffy's, the business of whose life has been to prepare and present in the very best Parisian fashion what are called foreign "show-pieces." The scenery used at Booth's is precisely the same as that employed by the managers of *The Voyagers* at Portland, Maine, and Muskegon, Michigan. In itself this is an insult to the metropolitan public; and the monumental temerity that prompts a prominent manager to endeavor to palm off in one of our largest theatres the auxiliaries that were considered all-sufficient for Portland and Muskegon, is truly heroic in its proportions. True, Booth's, although still one of our largest theatres, is now by no means a leading one. We are sorry to see such exhibitions given in this moth-eaten establishment on account of the additional amount of campfire it will require the succeeding lessee to use in putting the house once more in strictly first class condition. The scenery of *The Voyagers*—by no means elaborate at the commencement of the season—is battered and worn by constant use and railroad transportation. The shabby flats do not even fit the large stage of Booth's, and despite the industrious attempts at piecing there are numerous ugly gaps and open spaces in the wings, where Monday evening the spectators had an unobstructed view of what was going on behind the scenes. This was a diversissement, however, and served its purpose in occupying attention during the waits before alluded to. These waits, by the way, were totally inexplicable. They should not have been tolerated in a traveling combination. Hasty preparation cannot be urged as an apology, for the whole company arrived in New York from Chicago last Friday, and had fully four full days of rest previous to their opening.

Our readers have read what little plot there is to *The Voyagers* in these columns. There is no necessity of wearying them with a repetition. The piece, which cannot be dignified with the name of play, gives a very incoherent idea of Jules Verne's romantic fiction, *The Children of Captain Grant*. It is divided into fourteen tableaux, and the curtain drops ten times during the evening. This peculiarity was only appreciated by the sons of intemperance, who accordingly had time for just ten drinks in the intervals. There is no good reason why the sets, which, with two exceptions, are not so elaborate in their mechanism as to preclude some changes before the eyes of the audience, should not be "struck" without resorting to the tiresome green baize. For instance, Tableau II is an ordinary flat in 2, G. Tableau III, which immediately follows, is a yacht's cabin, and is set perhaps in five or six grooves. This scene is all ready for exposure, and the period of time supposed to elapse would not, in a piece of this character, form an objection to an immediate transfer which might be effected by ordinary means. Yet at this very point the curtain falls, and it is five tedious minutes by the watch before it is elevated again. A fete at Valparaiso—pronounced by the company Valpar-eye-zo—is injected in order to introduce a ballet in skirts so long as to disgust the old heads and young hearts in the front rows. Bonfanti is as charming as ever, but even her graceful dancing did not satisfy the audience or compensate for a beggarly ballet of perhaps fifty attenuated females. These, as well as the premiere, were compelled to double during the progress of the dance. An apology for a man who looked like a Mott Street barber, but who figured in the bills under the poetic appellation, Bibeyran Mamert, is the master of the ballet. We remember him at this same house several years ago, in *Sardanapalus*, when his absurd gyrations created almost as much ridicule as they did Monday night. A male ballet-dancer in this country is more of a novelty than abroad, but a more disgusting sight can hardly be imagined by one who is given to playing males upon a high plane of manliness. In everything bad there can always be some elements of good, and this bad dancer contains a real delight in Ariel, the counterfeited fairy that

flew through the unfortunate Grim Goblin at Wallack's is not to be compared with this little woman. She is grace itself, and her movements are really fairy-like. There is only one detriment to her performance—the constant presence of impending danger in the spectator's mind.

What shall we say of the cast? What can be said of any cast that is employed in illustrating language, situations, and incidents, that would be characterized by our English cousins as "unadulterated rot?" Little Harry Woodruff, who is stilted but amusing, carried away whatever poor honors there were at hand. He appeared to much better advantage than anybody else in the piece. Dan Maguinness, a good actor, aroused considerable merriment as Bob. In woman's guise, he was funny and never vulgar. Rachel Noah and Mary Tucker were very good—comparatively—as two of Captain Grant's offspring. As for the rest—we'll let them pass.

The gratuitous advertising granted Forget-Me-Not by the police court reports has kept up business at the Fifth Avenue, and Miss Ward has been playing to a succession of fashionable audiences. Since the injunction against Messrs. Moss and Wallack has been made permanent the receipts have grown even larger—the public recognizing the fact that these will be their only opportunities for seeing the piece. Next week Mr. John E. Owens—who has not played in New York for two years—will appear in a comedy adapted from the German called *That Man from Cattaraugus*. The character assumed by Owens is peculiarly suited to his happy vein of humor. Rehearsals commenced Tuesday morning. The cast will be as follows:

Allan Trueman, a cattle dealer from Cattaraugus.....	John E. Owens
Adolphus Trueman, a merchant.....	W. S. Hartshorn
Solomon Stockman, broker.....	Mr. Arthur Edgar Livingston of the Boston
Geo. Parkes, Hon. Robert Grayson.....	Edward Powell
Henry Grayson, his son.....	W. S. Harkins
John Felton, clerk to Adolphus Trueman.....	Russell Bassett
Sneatham, confidential servant to Trueman.....	Oliver Wren
Prof. Miller, leader of orchestra.....	W. H. Brown
Rose Trueman, daughter of Adolphus Trueman.....	Frankie McClellan
Ellen Trueman, daughter of Allen Trueman.....	Georgia Knowlton
Mrs. Adolphus Trueman.....	Virginia Buchanan
Jerusha Trueman.....	Marie Bates

Business has dropped slightly at the San Francisco Minstrels—a state of things that is novel if not entirely welcome. This is easily accounted for by the immense draught that Billee Taylor, Forget-me-Not, the Mastodons and Felicia are making on the public pocket. It is but a transitory lack of large patronage, however, and by next week Mr. Harrison, the treasurer, will find his box office duties heavy again.

Mardo, the Hunter, a new piece which Frank Frayne has recently added to his repertoire, was produced at the Windsor, Monday night, and made a notable failure. The management announced on the same night that in consequence of the disfavor with which the new candidate was received, the bill would be changed and Si Slocum substituted. The result was noticed in the receipts Tuesday night.

The Rivals has not drawn large houses at Wallack's, but it has held its own fairly. To night Old Heads and Young Hearts will be put up. Now that the courts have decided against them in the Forget-Me-Not muddle, Messrs. Wallack and Moss have decided to push forward preparations for a speedy production of *The World*.

Billee Taylor repays a second and even third visit. The music is better sung than it was at the start, and the performance has improved in many respects. Alice Berville is much more satisfactory as Arabella than when we first saw her. The "gags" of Mr. McCollin should be suppressed as a nuisance. They're neither funny nor appropriate. Business is as large as ever.

They've stopped telling off the nights, weeks and months at the Madison Square, and now they reckon by years in their advertisements. Although Mr. Mallory is a high churchman and a strict observer of the fasts and feasts of the Episcopal denomination, he very properly allows neither Lent, tenets, nor articles of faith to interfere with the marvellous run of Hazel Kirke. The patronage of the theatre, too, is either very unsectarian or very liberal about these matters, for the houses are better now than they have been within the past three months.

Felicia is now in its fourth week at the Union Square, and the management advertise it as a "genuine success." To-day Conscience will be repeated, with the admirable cast that interpreted it Tuesday.

Cinderella at School is a genuine success for Daly's, and as the management has no other piece in stock, it is safe to presume that they count on the pretty opera filling out the balance of the season. Mr. Lacy has improved in his singing and Mr. Brand has improved in his acting—which was all that was needed to make the cast thoroughly acceptable. Charles Leclercq's Lord

Launtennys is a study of character acting. The music is sparkling, the costumes artistic, the girls ravishingly pretty, and the whole production a credit to Mr. Daly's establishment.

Fresh, the American, is amusing excellent audiences every night at the Park. Raymond permeates the piece, and his unique humor shines brilliantly in a poor setting. Laura Don now plays Erema in burlesque fashion. She has grown careless and indifferent, and is not so satisfactory as she was. Nothing else is underlined, and it is fair to suppose that Fresh will duplicate the Mighty Dollar's first run at this theatre.

Olivette is doing nicely at the Bijou, where it was produced Saturday night to a small house, caused by the terrific rainstorm. Selina Dolaro made a hit as Olivette, and now that she has worked into the part we are willing to give her the palm of supremacy over Catharine Lewis in everything not excepting the *Mahille* dance. Dolaro has more abandon than Lewis. What is better, she sings the music properly. Peakes does not compare with Howson as Merrimac, although she receives more artistic treatment at the former's hands.

The Black Crook has not abated in popular favor. A visit to Niblo's proves this.—The Mastodons at the Fourteenth Street Theatre have had a boom that will continue until they close Saturday evening. They will make a brief tour through the country and return to their adopted country shortly.—The Silver Wedding has but a few weeks longer to run. Harrison and Hart's new quarters are already being put in condition for occupancy.

STAGE FASHIONS.

"The appropriate is the beautiful" is an old-time proverb which, though as old as the hills, is nevertheless becoming a significant fact through the merit of its artistic worth. Nowhere else does this appeal so strongly to the beholder as on the stage. But the actors frequently look as if trying to convey the impression of exhibiting a superb Worth dress or the latest styles from Paris. Particularly is this noticeable in Bosto's Mefistofele, not only in the Italian but the English version. Both Valleria in the former and Marie Roze in the latter dress Margherita in a train, something against all precedent in a simple German village maiden. Emma Abbott also commits the same solecism. Miss Carrington alone establishes the precedent of wearing the short dress of a village maiden.

In fact, all of Miss Carrington's costumes are character sketches, so to speak. In *Fra Diavolo* her Neapolitan dress, though in handsomer material than a Neapolitan maiden would wear, is an exact copy, both as to cut and color. A short skirt of black plush has a yellow sarah silk looped above it, trimmed with black velvet, a corsage of the same, white puff sleeves at the shoulder, with a long, tight sleeve of black plush buttons down the arm. As Arline, in the Bohemian Girl, she wears first a scarlet satin short dress embroidered in gold, while she fairly revels in chains and coins.

Her reception dress in the same opera is of crimson satin, embroidered in chenille, a material that has not yet reached this country. A quilted petticoat in crystal beads the sides adorned with feathers of crimson, shading off to a cream color.

In *Traviata* Miss Carrington's ball costume is a superb white satin *en train*, the side panels embroidered in colors and finished with a passanterie and tassels of pearls, corsage decolette, trimmed with pearls, and a full set of diamonds complete a magnificent costume.

Mlle. Ostavia Torrani in *Trovatore* appears in the first act in a dress that would be strikingly effective at an evening entertainment, but it was hardly appropriate as Leonora. The wedding dress, however, was appropriate and very handsome.

Marie Roze, spite of her beauty and exquisite taste in dress, occasionally varies from "time, place and circumstance" to wear something which enhances her always charming appearance. While Boito himself declared pale pink and blue should be the color of Helen of Troy's Grecian garments, Marie Roze and Valleria both wear flowing robes of classical white, and the former looks like a living statue.

Cinderella at School at Mr. Daly's theatre, while not very striking as to dress, presents a piquant, picturesque effect. Miss Laura Joyce and Miss Fielding in their costumes of their First Empire and the school girls, costumed a la Kate Greenaway, in *Under the Window*.

Miss Sara Jewett is one of the leading ladies who always dresses her characters in keeping, and surrounds them with an atmosphere of such good taste that it is always a pleasure to look at her. See her where you will, on the stage, the street, the house, she always impresses you as being perfectly dressed. Madame Gerster has improved in stage effectiveness since her first visit here. Her costumes during her former season were plain, almost meagre. The other night in Don Giovanni, Miss Cary, while looking most charming "as a village maiden fair to see," was decidedly overdressed for Zolna in her costume of yellow satin. Madame Swift was dressed very becomingly as Donna

Anna, but Valleria should have dressed Donna Elvira not only better as to character but more becoming for herself. She usually exhibits greater taste in her costumes for the stage. Miramon possessed the art of dressing as only a true French woman can. They more than any other nation understand the appropriate.

"Let's Git a Interducshun!"

We were sitting at Niblo's the other night watching a performance of the Black Crook, when two hombies, evidently from the bucolic regions, took seats immediately in front of us. It was evidently their first visit to a theatre, judging from their remarks and actions.

"What be that?" said one to the other, looking at the drop curtain. "Why, we be in a pictur gallery."

"No," replied his companion; "somethin' behind the thing." Turning to a gentleman seated beside him, he remarked: "Say, mister, what do they do here?"

"This is a Black Crook performance," replied the gentleman, amused.

"That 'ere daub the Black Cruke? Why, we thort they had lots o' purty gurls here, and fire, and all that sort o' thing."

"So they do. You will see presently."

The twain were evidently satisfied, and commenced chatting about the people, the private boxes, auditorium, etc., until the curtain rose, when, with ears open and eyes distended, they "took in" every word, action and comical situation in silence. Amusement sat upon their countenances, and when the transformation occurred and the gongs sounded, the younger clutched the arm of the other in terror.

"Let's git out o' this!" he said, in tones loud enough to be heard all over the house. Presently the skeleton appeared, and the young bumpkin actually got up and ran to the back of the auditorium exclaiming: "The devil's let loose here!" Suddenly the stage lighted up and the ballet appeared. The smile that wreathed his countenance at this metamorphosis was something wonderful—hard to describe. He slinked down the aisle and resumed his seat.

"This is bully, ain't it?" said he.

"Yes," replied his companion; "where in thunder did you go?"

"Gosh darn it—uid yer see that bony feller skypoo' in' around?"

At this juncture their eyeballs fairly glistened with delight at the forms flitting about on the stage with a paucity of skirts.

"How do you like it now?" we asked, leaning over and whispering in the elder's ear.

"Bully, stranger, bully. Where did them ere gals all cum from?"

"They're the ballet."

"Bulley? Ain't they lightnin'! See that ar little beauty thar 'bout any close on? Ain't she a stunner?"

"But she is. But look at that ere little daisy with spangles on—Jerushy—gosh! ain't she killin'?" Say, Bill, wonder can't we git acquainted with some o' 'em?"

"Gosh, all fired! but I'd like to."

Here the curtain descended.

"Let's go out and see the feller what stands at the door. Maybe he'll interduce us."

"Kreet! Let's go git a interducshun!"

And the two simpletous actually left their seats for that purpose, and as they did not reappear, the presumption is they either lost their way while hunting the stage door, or they got an "interducshun" to the curb at the instance of Charlie Haslam's boot.

The Future of Pour Prendre Conge.

"What I want to know is this, said John P. Smith to a MIRROR representative, alluding to the Brooklyn injunction of Pour Prendre Conge, "if I win my case—as I certainly shall—who is to recompense me for the loss sustained by the closing of Haverly's Theatre in the middle of last week? Simmonds and Brown are worthless so far as attachable property goes, and there is no way of collecting a dollar should the responsibility be fixed on them."

"Was the result unexpected?"

"Entirely. I offered Simmonds and Brown any amount of security they wanted to let me finish the week. I have real estate property in the city of Brooklyn valued at \$40,000, but they refused to accept it, and there was no alternative but to shut up the theatre."

"Do you intend giving up the piece?"

"Certainly not. It is mine and I have a perfect right to play it. This is my opinion of the matter, and I intend to carry it out if it costs a fortune. I shall fight them if necessary in every court in the land. The company will go on and fill all its engagements."

Frank L. Gardner, manager of the Legion of Honor company, writes THE MIRROR that as it will be impossible for him to get time for his attraction, and as the theatrical bugbear, Holy Week, is approaching, he has made up his mind to close the season until after Easter. His business in Philadelphia has been "good, opening last week to over \$900. The second night the receipts increased over \$50. Gardner concludes his letter: "This is another instance where managers get 'left' in filling their time early in the season. All the principal managers want this attraction because they know I am playing to big money. Yet it is impossible for them to get me in. They are perfectly helpless in the hands of—well, you know all about some very queer combinations that are booked around."



Much disappointment accompanied the announcement on Monday evening that, owing to the unexpected illness of one of the principal characters, Mozart's beautiful opera of the Magic Flute would not be sung at the Academy of Music, and that I Puritani would be substituted. A noticeable few donned their wraps, called their carriages, and left the theatre, but the great majority remained to hear the great Campanini and the favorite Gerster. The company did their best to make amends to the disappointed public. Mme. Gerster made a fine Elvira, and was in excellent voice, its fine quality being especially delightful in the first act. She sang the Virgin Vizzosa with a birdlike sweetness, and was warmly applauded. Mme. Gerster is undoubtedly one of the few capable exponents of florid music on the operatic stage. Sig. Campanini has not yet recovered from the effects of his recent throat trouble, and his vocal efforts, though melodiously satisfactory, were attended with palpable pain—so much so as to excite the commiseration of his indulgent audience. It was a great exhibition of vocal determination, and his efforts met the most spontaneous bursts of applause. The Signor was presented with a beautiful floral lyre from his thoughtful admirers. Signor Galassi made a good impression as Riccardo, and the vigor of his acting and the impressive delivery of his music elicited unstinted praise. Mlle. Valerga as Eurichetta sang with sweetness of expression and made new friends, while Signor Monti as Giorgio won frequent applause.

Last evening Mignon was given to a large and aesthetic audience. Signor Campanini seemed to have recovered somewhat, yet he sang with painful effort. Annie Louise Cary won distinctive favor for her pleasing rendition of the role of Federico, and Mario Roze appeared to advantage as Mignon, receiving a warm welcome and a hearty applause throughout. To-morrow night *La Favorita*; Saturday matinee, Lucia di Lammermoor. Monday next the Barber of Seville will be given.

AMONG THE MUSICIANS.

Miss Emma Thursby has arrived in Paris. Leococi's new comic opera, Janet, is a success in Paris.

M. Gounod became a grandfather the early part of this month.

Patti appeared in La Sonnambula at Paris on the 1st inst., to a refined and critical audience.

Twelve hundred trained voices will take part in the June Musical Festival at Chicago.

Emma Thursby will appear in this country next season with a large concert combination.

The farewell piano recital of Franz Rummler will take place this afternoon at Steinway Hall.

The Emma Abbott opera season closed in Boston last Saturday. It was a remarkably successful one.

Verdi is hard at work on his new opera, Iago, although he has several other new compositions on hand.

Maurice Denguement and Adolphe Fisher will be the soloists at the next concert at Metropolitan Hall.

Maurice Strakosch is in London endeavoring to find a theatre to produce the Nibelungen Ring during the summer.

The death of Mme. Rubini, nee Marie Lisianski, is announced; also that of the baritone, Antonio Burgis, at Rome.

Minnie Hank, who is now singing in Rotterdam, will return to New York next month, and appear at the May Festival.

A portrait, painted in 1825, in water colors, of Franz Schubert, the composer, was sold at auction recently, bringing 1,205 florins.

Oberon, with Herr Wullner's new recitatives, has been favorably received at Vienna. Pauline Lucca sustained the principal role.

Italian opera will be produced at Steinway Hall in about a fortnight, by a company of musical students, who have never before appeared upon the stage.

Maurice Denguement lives at the New York Hotel. We have sat next him at breakfast for a fortnight, during which time he has partaken solely of fish.

Sir Julius Benedict, who accompanied Jenny Lind as pianist through her American tour some thirty years ago, has written an article for Scribner, detailing the events of that tour.

Henrietta Beebe will leave for England April 2, to give a series of concerts there. She will make her last appearance in this country at Chickering Hall next Saturday evening.

Annie Louise Cary closes her season with Mapleson on the 8th prox. She will sing in the Passion music, Boston, on the 15th, and on the 22d and 23d for the Brooklyn Philharmonic Society. She will also sing at the New York and Chicago festivals.

A Chicago girl named Emma Roemheld, now singing in opera in Spain, had a benefit in Santiago in February, at the close of which she was presented with a laurel crown of silver set with diamonds and a magnificent brooch, chain and cross, the latter of pearls. She also received other evidences of admiration from the citizens. American talent is booming abroad.

The following artists are announced by Mr. Mapleson to appear at Her Majesty's Theatre, London, during the season commencing May 7. Contracts with all the parties, however, have not yet been signed: Christine Nilsson, Etelka Gerster, Lilli Lehmann, Marie Vanzandt, Mlle. Valerga, Marie Roze, Minnie Hauck, Mme. M. L. Swift, Mlle. Ricci, Mme. Trebelli, Mlle. Tremell and Annie Louise Cary; Signors Ravelli, Fancelli, Lazarini, Mus, Runcio, Frapoli, Campanini, Rota, Del Puente, Galassi, Adighieri, Nannetti, Mon and Corsini.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to *Erison Grey Fiske, Editor*, and in all cases the word "Correspondence" distinctly on the envelope.

DATES AHEAD.

Managers of travelling combinations will for us by sending every week advance fees, and mailing the same in time to reach on Monday.

NIE PIXLEY: Cincinnati, O., 21, week; Cleveland, 28, week; Dayton, 4; Springfield, 6; Columbus, 8; Pittsburg, Pa., 11, week.

LABIAN NIGHT COMB: Lacrosse, Minn., 24; Madison, 25; Janesville, 26; Chicago, Grand Opera House, 28, week; Indianapolis (English) April 4, week.

AROUND THE WORLD IN EIGHTY DAYS (Marian's Aggregation): Baltimore, 21, one week.

LINGTON'S MINSTRELS: New Orleans, 21, one week.

STROHMAN'S COMEDY CO.: Louisville, N. Y., 21, week; Carthage, 28, week.

GRAY COMB: Danville, Va., 23, 24; Lynchburg, 25, 26; Petersburg, 28, 29; Norfolk, 30, 31; Richmond, April 1 and 2.

THE OATES: Maryland, Miss., 24; Selma, Ala., 25, 26; Montgomery, 27, 28.

WARD TRIFAY: Hillsboro, O., 21, week; New Vienna, 28, 29, 30; Greenfield, April 1, 2.

ER AND PARSON: New Orleans, 21, week; Mobile, Ala., 28, 29; Nashville, Tenn., 30, 31; Louisville, Ky., April 1, 2; Indianapolis, Ind., 4.

P. & W.'S MINSTRELS: Boston, 21, week.

LEY CAMPBELL'S GALLEY SLAVES: Worcester, Mass., 24; Springfield, 25; Hartford, Ct., 26.

ALO BILL: Pittsburgh, Pa., 24, 25, 26; Bangtown, O., 28; Akron, 29; Meadville, Pa., 30; Bradford, 31; Elmira, N. Y., April 1; Binghamton, 2; Scranton, Pa., 3; Pittsburg, 4; Wilkesbarre, 6; Danville, 7; Williamsport, 8; Harrisburg, 9; Philadelphia, 10; Baltimore, Md., 18, week; Wilkesbarre, Del., 25; Columbia, 26; Lancaster, Pa., 27; Reading, 28; Trenton, N. J., 29; Newark, 30, and close season.

EDER'S GEORGIA MINSTRELS: Pater-son, N. J., 24.

COLIN'S UNION SQUARE COMB: Montreal, 23, 24; Lewiston, Me., 28; Bangor, 29.

CARRIE CO CONCERT CO.: Mobile, Ala., 24, 25; Meriden, Conn., 26; Columbus, 28; Vicksburg, 29, 30, 31.

CANBY, D. BOOKER & LAMONT'S PIANOFORE CO.: Ind., 24; Marshall, Ill., 25; Pontiac, 26; Charleston, 28; Mattoon, 29; Shelbyville, 30; Paris, 31; Decatur, April 1; Clinton, 2; Bloomington, 4.

CHASTRAFF (in Kit): Milford, Mass., 29; Pawtucket, R. I., 30; Attleboro, Mass., 31; Chelsea, 1; Waltham, 4; Brockton, 5; Plymouth, 6; Fall River, 7; Gloucester, 8; Newburyport, 9; Providence, R. I., 14, 15, 16.

DUPRE & BENEDICT'S MINSTRELS: Kokomo, Ind., 26; Peru, 28; Ft. Wayne, 29.

DE BRADPANT'S GRAND FRENCH OPERA CO.: Chicago, 21, two weeks; Philadelphia, Pa., April 4; Baltimore, Md., 11, 12, 13; Washington, D. C., 14, 15, 16; New York city, 18, three weeks.

DEACON CRANKETT: North Attleboro, Mass., 24; Newport, 25; New Bedford, 26; Taunton, 28; Lewiston, Me., 30; Biddeford, 31; Portland, April 1, 2.

DALY'S NEEDLES & PINS: Detroit, 21, week; Hamilton, Ont., 28; Ottawa, 29; Toronto, 30, 31; Montreal, April 1, 2.

DENMAN THOMPSON: Portland, Me., 25, 26; Haverhill, Mass., 28; Lawrence, 29; Lynn, 30; Fitchburg, 31; Greenfield, April 1; Pittsfield, 2; Albany, N. Y., 4; Ithaca, 5; Utica, 6; Rochester, 7, 8, 9; Cleveland, 11, week.

ELEANOR CALVERT: Memphis, 21, week.

EMMA ABBOTT OPERA CO.: Providence, R. I., 24, 25, 26.

FRANK MAYO: Gloucester, Mass., 24; Brattleboro, Vt., 25; Walham, Mass., 26; New Haven, Conn., 28; Hartford, 29; Springfield, Mass., 30; Boston, April 4, week.

FANNY DAVENPORT: Buffalo, N. Y., 23, 24, 25, 26; Rochester, 28, 29, 30; Syracuse, 31; Albany, April 1, 2; Brooklyn, 4, week.

FLORENCE HUBERT CO.: Keokuk, 21, week; Quincy, Ill., 28, 29, 30.

FORD'S OPERA CO.: Washington, 21, week; Baltimore, 28, week.

FUN ON THE BRISTOL: Albany, N. Y., 21, week; Troy, 28, 29; Utica, 31; Syracuse, April 1, 2; Rochester, 4, 5, 6; Buffalo, 7, 8, 9; New York, 11, three weeks.

GUS WILLIAMS: Port Huron, Mich., 24; Flint, 25; East Saginaw, 26; Bay City, 27.

GRNEVIEVE WARD IN FOREST-ME-NOT: Baltimore, 28, week; Chicago, April 4, week; Cincinnati, 18, week; St. Louis, 25, week.

GEORGE E. STEVENS' UNCLE TOM'S CABIN: Watkins, N. Y., 24; Binghamton, 25; then into the coal region circuit for four weeks.

HAVELY'S EUROPEAN MASTODON MINSTRELS: New York 14, two weeks; Boston, 28, week.

HAVELY'S NEW MASTODON MINSTRELS: Pawtucket, R. I., 24; Patterson, N. J., 25; New Brunswick, 26; Brooklyn, N. Y., 28, one week.

HAVELY'S WIDOW BEDOTT (C. B. Bishop): Pittsburg, 21, week; Chicago, Ill., 25, week.

HERMANN: Louisville, Ky., 22, 23, 24; Indianapolis, Ind., 25, 26, 27.

HEINE'S HEARTS OF OAK: Pittsburg, Pa., 21, week.

HOKY AND HARDIE'S CHILD OF STATE CO.: St. Louis, Mo., 20, week.

HILL'S ALL THE RAGE: Fall River, 24;

North Attleboro, 25; Pawtucket, R. I., 26; New London, Conn., 28; Norwich, 29; Willimantic, 30; Woonsocket, R. I., 31.

HI HENRY'S PREMIUM MINSTRELS: Amsterdam, N. Y., 26.

J. K. EMMETT: Utica, 24; Troy, 25, 26; New York, 28, three weeks.

JOSEPH MURPHY: Northampton, 24; Westfield, 25; Holyoke, 26.

JAY RIAL'S UNCLE TOM'S CABIN CO.: Buffalo, 21, 22, 23, 24; Dunkirk, 25; Erie, Pa., 26.

JOHN McCULLOUGH: Little Rock, Ark., 23, 24, 25, 26; Memphis, Tenn., 28, week.

JOLLITIES COMB: Troy, N. Y., 21, 22, 23, 24.

JANUSCHKE: Baltimore, 21, week; Washington, 28, week.

KATE CLAXTON: Dallas, Tex., 24.

LAWRENCE BARRETT: New York, 14, two weeks; Brooklyn, 28, week.

LEAVITT'S BURLESQUE OPERA CO.: Hamilton, Can., 24; Buffalo, N. Y., 25, 26; Rochester, 28, 29; Utica, 30; Syracuse, 31; Auburn, April 1; Ithaca, 2.

LEAVITT'S SPECIALTY CO.: Columbus, O., 24; Zanesville, 25; Wheeling, W. Va., 26; New Castle, Pa., 28; Mercer, 29; Meadville, 30; Oil City, 31; Duke Centre, April 1; Bradford, 2; Boston, Mass., 4.

LITTA CONCERT CO. (Canadian tour): Guelph, 24; Galt, 25; Hamilton, 26; Toronto, 27; Bowmanville, 29; Port Hope, 30; Peterboro, 31; Whitney, April 1; Cobourg, 2; Belleville, 4; Kingston, 5; Ottawa, 6; Montreal, 7.

MILES' JUVENILE OPERA CO.: Columbia, S. C., 24, 25; Newbury, 26; Greenville, 28, 29; Spartanburg, 30; Charlotte, N. C., 31; April 1; Salisbury, 2; Raleigh, 4; Greensboro, 5; Danville, Va., 6, 7; Lynchburg, 8, 9.

MILTON NOBLES: Philadelphia, Pa., 21, week.

MITCHELL'S PLEASURE PARTY: Brooklyn, 21, week; New York City, 28, week.

MINNIE PALMER'S GAIETY COMB.: Atchison, Kan., 24; Leavenworth, 25; Topeka, 26.

McKEE RANKIN (Danites): Chicago, Ill., 21, week; Milwaukee, Wis., 28, week; St. Louis, Mo., April 4, week; Cincinnati, O., 11, week.

MAGGIE MITCHELL: Kansas City, Mo., 24, 25, 26; St. Louis, 28, week; Owensboro, Ky., April 4; Evansville, Ind., 5; Terre Haute, 6; Louisville, Ky., 7, 8, 9.

Mrs. Scott SIMMONS: Rochester, 24, 25, 26; Williamsport, Pa., 28; Danville, 29, Reading, 30; Easton, 31; Trenton, N. J., April 1; Newark, 2; Brooklyn—Haverly's, week of 4.

M. B. CURTIS' SAM'L OF POSES: Charleston, S. C., 24, 25, 26; Wilmington, 28, 29; Norfolk, Va., 30, 31; Richmond, April 1, 2; Philadelphia, 4, week.

MARY ANDERSON: Galveston, 24, 25, 26; New Orleans, 28, week; Vicksburg, Miss., April 4 and 5; Memphis, Tenn., 6, 7, 8, 9; week of 17, rest.

MAIDSON SQUARE HAZEL KIRKE CO.: Portland, Me., 23, 24; Lewiston, 25; Saco, 26; Portsmouth, N. H., 28; Manchester, 29; Nashua, 30; Lawrence, Mass., 31.

MAIDSON SQUARE HAZEL KIRKE CO. No. 2: Fort Wayne, 24; Grand Rapids, Mich., 25; Muskegon, 26; Detroit, 28, week; Pittsburgh, Pa., April 4, week.

MAIDSON SQUARE HAZEL KIRKE CO. No. 3: Williamsburg, April 4, week.

MAH'S COMIC OPERA CO.: Baltimore, 21, week; Philadelphia, 28, week; New York City, balance of season.

MR. AND MRS. GEORGE S. KNIGHT: Cincinnati, 21, week; Zanesville, 28; Altoona, Pa., 29; Scranton, 30; Wilkesbarre, 31; Utica, N. Y., April 1; Springfield, Mass., 2; Boston, 4, week.

MY PARTNER (ALDRICH & PARSON): Detroit, 23 to 26; Cincinnati, O., 28, week; Janesville, 29; Wheeling, 5; Youngstown, 6; Oil City, 7; Erie, 8; Bradford, 9; New York, 11, week.

MME. RENTZ'S MINSTRELS: South Bend, Ind., 24; Lafayette, 25; Michigan City, 26; Joliet, Ill., 28; Ottawa, 29; Peoria, 30; Galesburg, 31; Keokuk, Iowa, April 1; Quincy, Ill., 2.

MEDELSON'S QUINETTE CLUB: Tiffin, O., 24; Sedalia, 25; Oberlin, 26; Norwalk, 28; Sturgis, Mich., 29; Chicago, 31 and April 1.

MCINTYRE AND HEATH MINSTRELS: Terre Haute, Ind., 24; Indianapolis, 25, 26; Lafayette, 28.

NEIL BURGESS WIDOW BEDOTT COMEDY CO.: Bay City, 24; Port Huron, 25; Ypsilanti, 26; Cleveland, O., 28, week; Buffalo, April 4, 5, 6; Rochester, 7, 8, 9; Brooklyn, 11, week.

OLIVER DODD BYRON: Erie, Pa., 24; Troy, N. Y., 25, 26; Boston, Mass., 28, week.

ONE HUNDRED WIVES COMB.: Boston, 21, two weeks.

OSBORN COMEDY CO.: Shenandoah, 23, 24, 25; Minersville, 26, 28; St. Clair, 29, 30; Pottsville, April 1; Ashland, 2, 3; Mt. Carmel, 4; Shamokin, 5.

PIERCY'S LEGION OF HONOR COMB.: Baltimore, 21, week.

PROF. H. COOK: Easton, Pa., Mar. 24, 25; Reading, 29, 30; Harrisburg, 31 and April 1; Norristown, 2, 4; Philadelphia, 5, 6.

ROBINSON AND CRANE: Brooklyn, 21, week; Philadelphia, 28, week.

RICK'S SCRIPSE PARTY: Washington, D. C., 21, week.

RICK'S EVANGELINE COMB.: Philadelphia, 21, week.

RENTZ SARTLEY NOVELTY CO.: Allentown, Pa., 25; Scranton, 26; Newark, N. J., 28, week; Elizabeth, Apr. 4; Patterson, 5; Hudson, N. Y., 6; Troy, 7; Albany, 8; Amsterdam, 9; Tony Pastor's, N. Y., 11, two weeks.

ROCHELLE: Red Oak, Iowa, 24; Creston, 25; Chariton, 26; Ottumwa, 28, 29; Fairfield, 30; Mt. Pleasant, 31; Burlington, Apr. 12; Ft. Madison, 4; Keokuk, 5, 6.

SOLDNER COMIC OPERA CO.: San Francisco, 7, four weeks.

SALVINE: New Orleans, 21, two weeks; Mobile, Ala., April 4; Montgomery, 5; Atlanta, Ga., 6; Nashville, Tenn., 7, 8; Philadelphia, 11, week; Boston, 18, two weeks, closing his tour and sail for Italy.

SOI SMITH RESSLE: Providence, R. I., 28, 29, 30; New Bedford, Mass., April 1; Fall River, 2.

SULLIVAN'S HIBERNIAN BLONDES: Moline, Ill., 24; Geneseo, 25; La Salle, 26; Ottawa, 27; Elgin, 29; Dixon, 30; Sterling, 31; Rock Island, April 1; Davenport, Ia., 2.

SALSBERY'S TROUBADOURS: Cincinnati, 21, week; Louisville, Ky., 28, week; St. Louis, Mo., April 4; Sedalia, 11; Kansas City, 12; Leavenworth, 14; St. Joseph, 15; Quincy, Ill., 16.

SELENA FETTER CO.: Rome, G., 23, 24; Atlanta, 25, 26; Macon, 28, 29; Columbia, 29; Selma, Ala., 30; Mobile, April 8, 9; Memphis, Tenn., one week.

SARAH BERNHARDT: Syracuse, N. Y., 24; Albany, 25; Troy, 26; Boston, one week; four New England cities one week; Philadelphia, one week, and concluding her engagement in this country with two weeks at Booth's Theatre, New York City.

STRAKOSCH & HESS ENGLISH OPERA CO.: Hamilton, Ont., 24; London, 25; Toledo, O., 26; Detroit, Mich., 28, 29; Saginaw, 30; Grand Rapids, 31.

TONY DENIER'S HUMPTY DUMPTY: Scranton, Pa., 24; Wilkesbarre, 25; Allentown, 26;

Philadelphia, 28, week; New York, April 4, week; Williamsburg, N. Y., 11, week; Boston, Mass., 18, week.

THOMAS W. KENN: Des Moines, 23, 24; Rock Island, Ill., 25; Peoria, 26.

THE DANITES: Chicago, Ill., 21, week; Milwaukee, Wis., 28, week; St. Louis, Mo., April 4, week.

VOKES FAMILY: Boston, Mass., April 4, two weeks.

WILLIE EDWIN'S SPARKS CO.: Lafayette, Ind., 24; Terre Haute, 25; Evansville, 26; St. Louis, Mo., 27, week.

WHITE'S DRAMATIC COMB.: Paducah, Ky., 21, week.

Boston.

It was a rare musical treat to the patrons of English opera to listen to the performances at the Globe Theatre the past week; and as Emma Abbott is a favorite in this city the business has been large. The operas have been presented with a thorough completeness in all their parts. The principal singers—Abbott, Brignoli, Castle and Maurer—are artists of renown and ability. Brignoli is singing superbly. His voice has not been in so good a condition for many years, and it was wonderful to hear this marvelous man sing out the beauties of *Lionel*, *Maurice* and *Thaddeus*. He is the favorite of the troupe, and his singing excites the greatest enthusiasm. As *Thaddeus* (Bohemian Girl) the audience would not be satisfied unless Brignoli repeated all of his principal solos, which were enthusiastically cheered and applauded. Miss Abbott has much improved since last season and seems to act like a human being, although at times the old failing comes over her, and she will do some of the wildest things imaginable. I can only think of one word that fully applies to Miss Abbott's acting, and that is, "gushing." Miss Abbott has been in capital voice, and sang with that dramatic experience and beautiful feeling which has gained for her the high position she now holds as an artist. Mr. Castle's voice shows the hard usage that it has been through, and at times his singing was harsh and unsympathetic. True has not dealt as gently with Castle's voice as it has with Brignoli's. Pauline Maurer (a Boston lady) surprises everybody by her wonderful contralto voice. Since the early days of Adelaide Phillips there has not been heard such an *Azucena*. Her acting and singing of this role was truly great, and I must confess that I was as much taken back by the lady's powerful acting and artistic singing as were her many friends here. The balance of the company do not amount to much, and an improvement is sadly needed, particularly in the male line, which is quite weak and inefficient. This week the great success, *Little Em'ly*, with several changes in the cast, *Agnes Booth* appearing as *Martha*; *Mrs. Barry*, *Nora*; *Amy Ames*, *Mrs. Micawber*; *John J. Sullivan*, *Steerforth*; *Ed. Lamb*, *Uriah Heep*; *Frank Little*, *David*; *N. S. Gilbert*, *Traddles*. Next week Haverly's Minstrels.

The Ideals had a splendid business last week at the Boston Theatre, *Fatinizza*, *Olivette* and *Chimes of Normandy* constituting the programme. The same cast as last season, with the exception of Miss Beebe, was seen in *Fatinizza*, *Marie Stone* and *Geraldine Vernon* alternating the role of the Princess. Miss Phillips' impersonation of *Viadimir* was greeted with enthusiasm. It is scarcely necessary to specify the particular passages where the finest efforts of Miss Phillips were made. One will not readily forget her noble singing nor require to be reminded of her great dramatic power in the important scenes of the opera. Miss Stone and Miss Spencer appeared most advantageously and received general expressions of approbation for these crowning efforts. There was a great curiosity to witness the *Ideal* in *Olivette*. The opera is too well known to call for any comment. The troupe furnishes very little that can be dignified with the name of acting, but I suppose that the acting is the first, second and the third thing, and should be dealt with leniently. In some instances the acting was quite meritorious, while in others it was stiff and restrained; it appeared as if the actors did not dare to let themselves out but kept the curb on fear of committing some faux pas or shock some sensitive admirer. In the case of *Marie Stone* it was an exception, the lady acting like a thorough artist, and giving to the character of *Olivette* a zest and abandon which was charming and pleasing. *Geraldine Elmer* shared the honors with Miss Stone, which she justly merited. The part of the Countess was given by her with taste and expression. Mr. Barnabee did not make a success with "Bob up Serenely" falling far below the efforts of the gentlemen who vary the rule of *Coquelicot* at the Gaiety. Tom Karl and N. H. McDonald gave very creditable renderings of *Valentine* and *De Merrimac*. The orchestra and chorus should not be forgotten and deserve the highest encomiums for their efforts. Of all the operas that the Ideals appear in the *Chimes of Normandy* display their abilities to the best advantage, which the public and press have fully recognized. So it was on Saturday night when its repetition brought out another large house to testify the appreciation of the co. Myron Whitney, *Adelaide Phillips*, *Marie Stone* are truly grand as the *Miser*, *Germaine* and *Serpolette*. This week *Daly Brothers*, *Emerson* & *Clark* in their new play, *Pour Prendre Conge*. W. H. Bartholomew, *Richard Golden*, *Charles Rosine*, *Dover Wiley* and *Viney Daly* are in the co.

The Shaughran has been dropped from the bill at the Boston Museum in favor of the Colleen Bawn. The engagement of *Dion Boucault* is a great success, and his performances are attended with the best of our people and crowded houses are insured for the remainder of his engagement. 28th, *Suit-a-Na*. April 4, *Jeannie Deans* for the first time in twenty years. When produced here in '61 it had a great run and its success was unprecedented. The cast at this time embraced E. F. Ketchum as the counsel for the defense, G. F. Ketchum counsel for the Government, W. Whalley as *Georgie Robertson*, W. H. Smith *David Deans*, *Frank Whitman* *Ratcliffe*, P. C. Cunningham *Sharplaw* (all of the above are dead), *John Wilson* *Reuben*, N. Warren *Laird of Dumbekies*, *John Davies* *Duke of Argyle*, *James Whiting* *Black Frank*, *Kate Reynolds* *Jeannie Deans*, *Julia Bennett* *Barrow* as *Effie Deans*, *Mrs. Farren* as *Madge Wildfire*, *Mrs. Vincent* as *Meg*, *Lizzie Anderson* as *Queen Caroline*. In the above cast Mr. Warren and Mrs. Vincent are still members of the Museum co.

Barlow, Wilson, & Primrose West's Minstrels drew a very large business at the Gaiety Theatre last week. The co. is a very superior one and their performances are refined and unique. So great have been their success that Manager Wentworth has re-engaged them for another week. 28th, *Billey Taylor*.

Gill's Goblins came in for a large share of the public patronage at the Park last week. Their play has been reconstructed, and although a little tedious is a great improvement over the affair they inflicted upon us at the Gaiety last Autumn. The co. has been strengthened and contains people of talent and ability. This week, *One Hundred Wives*.

The Howard Athenaeum still continues to do a great business, the theatre being packed to its doors at every performance. The attractions for this week are *Flora Moore*, *McAvoy & Rogers*, *Billy Buckley*, *Murray & Murphy*, *Green & Bone*, the *Bentons*, the *O'Briens* and *Frank Wright* in *Gifford's Luck*.

The Boylston Museum presents *John B. Wills*, *May Adams*, *Fanny Lucelle*, *Crandell & Eastwood*, *James Roche*, *Walter Bray*, *Mlle. Le Fevre*, *Lillie Wood* and *Frank Warren*.

Business still continues good at the Novelty Theatre. This week *Nick Roberts' humpty Dumpty* troupe.

Items: *Annie Clarke* is re-engaged at the Boston Museum for next season, also *J. B. Mason*. *J. S. Haworth*, *Sadie Martinot* and *Mary Shaw* do not remain.—*Bernhardt* at the Boston Theatre 28th.—*Luke Scholcraft* has been in the city for a few days.—*Mathilde Phillips* is residing in the city with her sister *Adelaide*.—*Mrs. Harry J. Sargent* (*Hannah E. Bailey*) is in the city. *Mrs. Sargent* will be the *Claire Follie* with the *Boucault* comb. *J. J. Sullivan*, *Charles Stanley* and *Frank Carlos* are also members of the co.—*Col. T. Allston Brown* is in the city looking after the interests of *Hanon-Lee* regarding the injunction upon *Daly Bros.*, *Emerson* & *Clark's* new play.—*John Stetson* will visit New York this week to negotiate the lease of *Booth's Theatre*.—*Anna Dickinson* will not play *Hamlet* at her forthcoming engagement, but will confine herself to *Claude Melnotte*.—*Yankew Addams* cleared \$400 at his late benefit.

Chicago.

Haverly's (J. H. Haverly, manager): *Fanny Davenport* has drawn fair but not full houses this week in *Camille*, *Fron-Fron*, *London Assurance*, *Lady of Lyons*, *Oliver Twist* and *Leah*. The reputation of this actress is so well established and her success has been so uniform that little that is new can be said of her. She has, however, left the impression here that she is not adapted to the roles of *Camille* and *Fron-Fron*, and her admirers rather regret that she does not confine herself to those characters in which she has won popularity. With her magnificent personnel it is of course impossible that she should not please even with tolerable acting, but that joined with her natural genius have very justly placed her in the foremost rank of American actresses. One sees with regret, however, that she is losing her grace of figure, which is fast reaching towards embonpoint. Next week, *Haverly's Original Negro Minstrels*.

McVicker's (J. H. McVicker, manager): *Lotta*, 21st, *De Beauplan's French Opera* troupe.

Grand Opera House (John A. Hamlin, manager): The *Harrisons* in *Photos* have drawn full houses to this theatre during the entire week, and they have fully earned their success. This troupe succeeds in extracting as much fun out of and injecting as much good music into the extravaganza as it is possible for any troupe to do. *Louis Harrison*, in burlesquing a heavy tragedian as *Marchmont Carruthers*, and as *Otto*, a German reporter, is exceedingly ludicrous. He introduces some very amusing effects.

ist, and his wife will form one of the features of John Robinson's Circus the ensuing season.—G. De Beaumais, manager of the French Opera co., has been by A. Carriere & Sons of Orleans for \$2,007, and being a resident an attachment has been issued against him. Charles Yale and Al Decker departed for Louisville 17th.—Louis Tooker is at present acting as assistant advertising agent at Coliseum.—Kit Clarke, who is one of the most efficient of Mike Leavitt's staff, has in town arranging in regard to printing the new minstrel party.—The District Court, having decided adversely to Manager Baker's suit for an injunction restraining Municipal authorities from interfering with his affairs, he has, through his attorneys, determined to carry the case before the Supreme Court.—John Robinson's circus takes up road from this city on or about April 1.—The alleged magician, styling himself Prof. Artzman and advertising a costly present to every person in attendance, succeeded in selling some fifteen hundred unsophisticated denizens of this city at Robinson's Opera House 17th.—Manager Miles left for New York city 20th.

San Francisco.

Bush Street Theatre (Chas. E. Locke, proprietor): Hooley, Morton & Homer's Minstrels, have done a good business during the past week, although there was nothing new or original in the bill. Billy Arnold has established himself as a prime favorite, and he is certainly one of the best tambourine end men that we have ever seen. Bob Slaven, although a copy after Billy Sweatnam's style of business, is very dry and funny, and with a better voice, if possible, than Sweatnam had when here. The Ranks' act of musical reneges is well received, although old. The thinging of the various members is up to the K. K. troupe may be considered to have been been really received. A new bill was presented on 14th, concluding with Fun in 'shon' migrant Car, which is said to be very is precalifornia Theatre (S. P. Wood & Co., the nagers): E. T. Stetson, supported by a 'co., did a poor business during the past week in Kentucky, which really has some merit. The race scene was especially well done, two live horses run on a track of tan bark appearing to race. W. C. Crosbie, a popular actor, was excellent as Rube Poin-dexter, as was Charles H. Mestayer (late leading man of Adelphi co.) as Gwyn Powell. The rest of the cast calls for no comment. Previous to the drama Sam Dearn, the musical mope, gave his specialties and Chaslet his ventriloquial entertainment, which is one of the best ever listened to here, being superior to the late E. D. Davies or that of Henry Kennedy, both of whom are well-known East. Stetson's old melodrama Neck and Neck will be brought out to-night, and the horror of a man hanging in reality (almost) on the gallows ought to attract largely this week, or improve somewhat on last week's business. This co. will soon "do" the State under Stetson's own management, although a party by the name of Wood, backed by a railroad man named Cole, was expected to be manager.

Standard Theatre (Amory Sullivan, manager): The Soldene Opera co. opened last Monday in Olivette to a packed house, "standing room only" being the rule of the week. The co. is not a strong one and the opera has been greatly overestimated. Soldene herself has not changed much since she last appeared here except to look older. Her voice is still clear and taking, however. Rose Stella is excellent in the title role and has improved considerably since her last appearance here some three years ago, so that her accent is not nearly as noticeable as formerly. Her sobbing duet with Marshall in the second act always receives a double encore. Appley and Marshall, the two comedians of the troupe, are very fair as to make-up and singing. The piece is handsomely mounted, and, considering the smallness of the stage, the chorus is well managed. It will be continued all the week and make way next week for Chilperic, after which the latest craze, Billee Taylor, of which great things are expected.

Baldwin Theatre (Thomas Maguire, manager): Katherine Rogers, supported by the Baldwin co., has only achieved a moderate success in Two Nights in Rome; it is not as strong a piece as Forget Me Not, which was originally produced here for the first time in America. Daniel Rochat will be given to-night, with Katherine Rogers as Lea Henderson and Joseph K. Grismer in the title role. 22d William Horace Lingard and wife (Alice Dunning) commenced a brief engagement in the London comedy entitled The Tutor, now being played at the Criterion Theatre there under the title of Betsy. Tivoli Gardens (Kieling Brothers, proprietors): The Bohemian Girl has achieved a success almost equal to its predecessor, Cinderella. Hatie Moore as Arline and Harry Gates as Thaddeus act and sing in their usual artistic style. Harry De Lorne makes an excellent Florestin, and his singing and make up are very good. The piece is mounted in good style.

Bella Union Theatre (Harry Montague, manager): Business at this house is still "booming," and Harry Montague, the courteous and pleasant manager, announces a number of novelties under way. A first-class olio is given, winding up with one of Harry's sensational afterpieces.

Adelphi Theatre (Ned Buckley, proprietor): Business continued good here last week, the melodramatic star, Charles Foster, appearing in his sensational piece of Tripped and Trapped. The usual female minstrel first part and olio precedes the drama. Twenty Years Dead is announced for to-night, in which Billy White, a popular comedian, will reappear after a short absence. Billy thinks of going East soon.

Items: James A. Meade, the comedian, who came to San Francisco about six weeks ago as business agent of the Leavitt Opera co., and who has been considerably mixed up of late with Maguire of Baldwin's, appears to be anxious and willing to stay with us indefinitely, for he refused an offer to go East with the John A. Stevens party place of J. W. Sammers, who remains here, having accepted the position of leading man of the Adelphi co. Meade has just accepted the stage management of the new place of amusement (Winter Garden), of which more anon.—Billy White, in conjunction with John Dyllan, takes a complimentary benefit at Flat's Hall April 2.—The orchestra of the Baldwin Theatre at the matinee Saturday, having become tired of promises, Saturday, playing the overture made a demand for their back salary, which was not forthcoming, so they "struck" in a body, and not another note was played during the performance. Subsequently affairs were settled and the evening performance had its usual music. The two evening papers, *the Sun* and *the Mirror*, have also "struck," and the end of this strike is no longer found in the columns. Other papers are likely to follow.

payments occur oftener than of late.—Haverly's Strategists comb. is the next attraction at Bush Street Theatre, opening April 4. This co. will be followed by Robson & Crane in Sharps and Flats, after which Haverly's Original Mastodon Minstrels, including Billy Emerson.—Hooley, Morton & Homer's Minstrels go to Portland after the present engagement at Bush Street Theatre.—John A. Stevens and co. did a good business during the past week at San Jose and Sacramento. The route ahead is Virginia City, Nev.; Salt Lake City, Denver, Leadville, etc.—Mestayer's Tourists in a Palace Car open at the Baldwin April 11.—Thomas A. Hughes, formerly a Custom House broker, has replaced Samuel Meyers as Assistant Treasurer of the Standard Theatre. Louis A. Morganstein still continues treasurer.—Gus Williams as Our German Senator will be the first attraction under the new management at the California Theatre, opening Sunday, May 1, next.—Robert McWade has been doing a good business in the country towns during the past week.—John T. Raymond as Fresh, the American, will be the next attraction at the Standard Theatre, followed by the Hazel Kirke comb., Salisbury's Troubadours and San Francisco Minstrels. It is more than probable that there will be a change in the management of this house from the appearance of things of late.—J. T. (famously known as "Tommy") Maguire will take the managerial helm of the California Theatre, in the "new deal" after May 1.

Baltimore.

Holiday Street Theatre (John W. Albaugh, manager): Rice's Surprise Party opened to a big house on Monday night in Horrors. There are several changes in the company which have weakened it considerably. John Gourlay, though in the main good, certainly does not fill the void caused by Willie Edouin's withdrawal, and John Mackay cannot be compared to Louis Harrison. Topsy Venn, another newcomer, is a pleasing actress, and upon her first appearance here created a very favorable impression. The old favorites were warmly received, notably Harry Dixey, Marion Elmore, Lina Merville and Marion Singer. During the week they gave Horrors, Revels, Hiawatha and Babes in the Wood. Next week Legion of Honor; 28th, Genevieve Ward in Forget-Me-Not.

Academy of Music (Samuel W. Fort, manager): Olivette was brought out in splendid style by the Comley-Barton co. this week, and the Baltimoreans took very kindly to it. Catherine Lewis as Olivette was simply charming. John Howson made a very amusing De Merminac and James Barton was satisfactory as the Prince. The stage setting was admirable, as it always is at this house. Next week, Mahn's Comic Opera co. in Boccaccio. April 4, The False Friend.

Ford's Opera House (John T. Ford, proprietor): Charles E. Ford's Olivette co. played to big houses all the week; it was excellent. George Denham's De Merminac was a good piece of acting, and C. F. Lang's imitation of De Merminac was so good that it was hard to distinguish the two. Amy Gordon's rich soprano voice was heard to advantage in the Countess. She has a wonderful register and sings without any effort. Charles Drew's Prince was neat and effective and Harry Curley as the foster-brother amusing. Blanche Chapman was excellent as Olivette, and the chorus showed careful training and reflected credit on W. W. Furst, the musical director. Next week, Janauschek. 28th, J. S. Clarke.

Monumental Theatre (Ad. Kernan, manager): George R. Edeson's friends and he has plenty of them in Baltimore turned out in goodly numbers to greet him this week, and his appearance on the stage was the signal for an outburst of enthusiasm. As Jasper Vanduyke in the Poor and Proud of Baltimore, Mr. Edeson had ample opportunities to play upon the risibles of his audiences, and he did not let the opportunities slip. Pearl Eytting played the part of Alice Russell the shop girl quietly and naturally. The rest of the cast was good. Next week, Martini's troupe in Around the World in Eighty Days.

Front Street Theatre (Daniel A. Kelly, manager): John T. Hinds, the Dublin comedian, appeared in The Shaughraun. He is an actor of some merit, and was ably supported by Ivan Lawrence and the stock co. of the theatre. The olio was pleasing and diversified. Next week Paddy and Ella Murphy, Irish specialty people; Leopold & Wentworth, gymnasts; Nellie Thorne, serio-comic vocalist, and Joseph Mellen, Dutch comedian. The performance will conclude with Dan Kelly's comedy, Fun in Steerage and Smoking Car. On Saturday afternoon and night Manager Kelly will have a benefit.

Item: The Bassetts are billed to give four performances in concert hall of Academy of Music next week.

St. Louis.

Grand Opera House (John W. Norton, manager): Annie Pixley opened 13th to a house packed in every part. Miss Pixley was excellent as M'iss, and her support by J. E. McDonough and the co. was first-class. 20th, Hoey & Hardie's Child of the State.

Olympic Theatre (Charles A. Spalding, manager): Hermann had a good week's business and his tricks were well performed. Comley & Barton's Olivette 21st.

Pope's Theatre (Charles Pope, manager): Salvini's week was a grand success. He played Othello Monday evening and Saturday afternoon, The Gladiator Wednesday evening, and Macbeth Thursday evening. The off nights were devoted to The Gun'ner. On Friday evening E. E. Zimmerman, treasurer, had his annual benefit, and a crowded and brilliant house was the result. Mr. Zimmerman is very popular, and the attaches of the theatre presented him with a fine silver tea service, and he received any quantity of flowers. 21st, Hyde & Behnman's Comedy co. in Muldoon's Picnic.

Items: George McManus, of the Opera House, will take his benefit March 21.—Before the Opera House is demolished a grand testimonial will be given to John W. Norton, the popular manager, and the representation will be Henry IV., with a cast made up of St. Louis notabilities.—Mr. Norton responded to the drama toast at the Knights of St. Patrick's supper, and made an eloquent and able defense of the stage.—George Heuer's benefit at the Olympic will take place April 2, when he will appear as a London comic singer. Mr. H. has been assistant treasurer at the Olympic for many years, and is very popular with the patrons.—The St. Louis lodge of Elks holds its annual entertainment 31st, when all visiting cos. will participate.—On Saturday evening Benton's Metropolitan Celebrities, a clever comb., gave an exhibition at Pope's. Salvini and co. left for New Orleans in the evening.—Work is progressing very rapidly on the Sixth street wing of the Grand Opera House. It will be five stories high, and will be used as a scene and paint room.—Marie Prescott, the excellent leading actress of Salvini's co., received unbounded

praise and applause during the week. Under the circumstances this was highly complimentary.

Brooklyn.

Novelty (Theall & Williams, managers): This week the East Brooklynites are witnessing A. M. Palmer's Union Square co. in the recent success of that house; Daniel Rochat. The play is well set and the co. good. The houses thus far have been large and fashionable. Next week the Haverly Mastodon Minstrels.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): The Mitchell Pleasure Party is presenting Our Goblins this week; business is good and the piece is well received. This will be followed next week by W. Elliott Barnes' co. in Only a Farmer's Daughter. Last week at the extra matinee of Thursday, shortly after the performance commenced, the management was obliged to withdraw Pour Prendre Conge in consequence of an injunction. Large audiences had witnessed the piece at each performance. The money was returned, and a co. of specialty artists appeared in the evening and the balance of the week. On Wednesday afternoon and evening Charles Andrews, acting manager, will be the recipient of a double benefit.

Park (Col. W. E. Sinn, manager): Robson & Crane have returned for one week. They will appear during the present engagement in two plays, Our Bachelors until Thursday and Comedy of Errors the remainder of the week. The opening on Monday evening was very satisfactory alike to players and audience. A good play and a good house. Next week Lawrence Barrett is booked for this house in The Man of Airie, Yorrick's Love, Julius Caesar and Richelieu.

Volks' (Hyde & Behnman, managers): This house is doing its accustomed good business. It is packed to suffocation at each performance. The best variety artists only are engaged, and plenty of them. A large bill is in progress this week.

The Waverley (Lusk & Bamburg, managers): This house is doing a good business, as it has been recently fitted up for the accommodation of home cos. and lectures. It is visited by the best class of people in the city.

Alabama.

KUFAULA.

Barnett's Opera House (P. N. Morris, manager): Carreno's Opera co. played to a small house 16th; inclement weather. Billy Arlington's Minstrels 17th drew a good house, showing general satisfaction. Alice Oates has changed engagement from 31st to April 1. Mary Anderson gave us the go-by.

Connecticut.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): The sole event of the past week was the appearance of Robson & Crane 18th in Sharps and Flats. The house was crowded, and was kept in a continued roar of laughter.

Peck's Grand Opera House (Clark Peck, proprietor): The house was crowded 18th to hear a lecture by Erasmus Brooks, which proved very interesting. Oofy Gooft comb. 19th and matinee, to slim house. Performance very fair; weather very bad.

New Haven Opera House (John M. Near, manager): Sol Smith Russell 17th in Edgewood Folks to a crowded house. This always draws well, and deservedly so, as Mr. Russell is a regular genius and always has good support. Mr. and Mrs. Chanfrau in East Lynne and Kit 18th, 19th and matinee. The performance was first-class and applause frequent. Coming: Nat Goodwin in Hobbies 22d; Gaiety Theatre co. of Boston in Olivette 25th and 26th; Rice's Surprise Party 28th and 29th.

Items: A driving rain storm 19th proved rather detrimental to the business.—After the matinee performance of East Lynne, Mrs. Chanfrau was presented with two baskets of flowers.—Carl's was crowded to overflowing 17th, to listen to St. Patrick's Day orations. Peck's the same.—All of Carl's ushers recently deserted him, but were immediately replaced by new ones.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Only two performances were given the past week—Ben Maginley's Deacon Crankett 16th and Robson & Crane's Sharps and Flats 17th. The first drew only a very moderate audience, though paper was liberally distributed. It is a pity that Maginley, who is really a good actor, should be handicapped by poor management and a worse co. Robson & Crane had a full house, and though well received, their new play did not give general satisfaction. Week of 21st we are to have Sol Smith Russell in Edgewood Folks on Monday, the New Haven Gray's party in vaudeville entertainment on Tuesday, Snelbaker's comb. on Wednesday, and Henri Laurant's co. in Olivette on Thursday.

American Theatre (W. S. Ross, manager): Business has continued good at this house, and the co. strong. T. F. Thomas has been indisposed for the past week, not appearing since Tuesday night.

WATERBURY.

City Hall (Jean Jacques, manager): Maginley's Deacon Crankett 15th to small house. Sol Smith Russell in Edgewood Folks 18th to good house. Coming: Goodwin's Frolics in Hobbies 20th; B. Macaulay 20th; Rice's Surprise Party in Revels 31st; Jarrett & Tooker's comb. in Jack Sheppard.

Irving Hall: Will be occupied all this week (excepting Monday) by Mons. Bushnell's Variety and Musical comb.

MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): Joseph Murphy in Kerry Gow 16th to large audience. Chanfrau in Kit 18th to a small house. It has been played here once too often. Coming: B. Macaulay 31st; Gosche & Hopper's One Hundred Wives April 11; Lawrence Barrett in Yorrick's Love 14th; Oliver Doud Byron in Across the Continent 15th.

DANBURY.

Opera House (J. S. Taylor, manager): Sol Smith Russell in Edgewood Folks to fine business. Booked: Barney Macaulay, Harry Miner, Oliver Doud Byron, Hazel Kirke No. 3.

WILLIAMSTIC.

Loomer Opera House (S. F. Loomer, proprietor): Clarke's Fifth Avenue co. in Led Astray gave an excellent entertainment to light business. Coming: April 12, Jay Rial's Uncle Tom's Cabin co.

COLORADO.

DENVER.

Sixteenth Street Theatre (J. S. Langrishe, manager): The Sea of Ice was concluded 12th to a large audience. The piece had a good run and everybody was pleased. This week The Romance of a Poor Young Man. It has made a hit and a successful week is assured.

Palace Theatre (Ed. Chase, proprietor): Booked: Nellie Zoe, lightning changes, 21st, and Ada Malcome, serio comic. No departures. Business is better than ever before.

Tivola Varieties (William Deutsch, proprietor): Erba Robeson is the latest arrival, being received by a large house and a generous welcome. The business is prosperous.

Items: Bessie Clark has joined the Buckingham comb. and is playing at Leadville.—King Headley, pedestrian, foot racer, actor, etc., has joined the Langrishe co., as has also Ada Rutledge.—Mr. and Mrs. Frank Roe are in town negotiating an engagement. They claim to be the oldest living actor and actress.—O. J. Boyd, John Robinson's advance agent, has been in the city the last week mapping out his Western route. He left for the East 15th. His show will be here in June.

LEADVILLE.

Tabor Opera House (A. T. Wells, Jr., treasurer): This place of amusement has been closed for some time, but will open for the Summer season in a few weeks. The Man From Texas was played 19th. Manager Wells stated that John T. Raymond, Kate Claxton and other stars were booked for the Tabor.

Academy of Music (Howard & Sullivan, proprietors): This place has just been finished, and will open 21st with Arrah-na-Pogue, and promises to draw largely. The proprietors are going to make it the leading place of amusement in the city if it is possible.

Grand Central Theatre (Schlessinger Bros., managers): This place changed to the present management 6th, and is greatly improved and doing a fair business.

McDaniel's Theatre (Schlessinger Bros., managers): This little variety theatre is doing an immense business. Standing room is above par.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): The Tourists last week to only moderate business. This week Rice's Surprise Party. Carreno's Minstrels 28th.

Ford's Opera House (John T. Ford, manager): Milton Nobles in The Phoenix last week to fair houses. Miss Dollie Woolwine did some very good acting, and looked very pretty. Her many friends would prefer to see her in something more worthy of her. John S. Clarke this week in Heir at Law, Toadies, Widow Hunt and Paul Pry. Janauschek 28th.

Lincoln Hall (Pratt & Son, managers): Athenaeum Club Concert by the Peabody Orchestra 14th, was very fine. They give another 29th. The Schneider brothers, Louis, Camille and Aubert, assisted by Miss Eva Mills, in concert 24th. Joseffy 30th.

Theatre Comique (Jake Budd, manager): First appearance of Wesley Brothers, Maude Leigh, Kane Satsuma, Kine Brothers, Daisy Kernell and W. H. Baker. Re-engaged: Frank McNish, Leland Sisters, George C. Charles, W. H. Danvers and R. G. Allen. Jake Budd in Bill Jones' Cousin and Irish Assurance.

Item: Miss Dean McConnell is at home, almost recovered from her severe illness.

Georgia.

COLUMBUS.

Springer, Opera House (George J. Burrus, manager): Mary Anderson as Parthenia 15th was greeted by the largest and most enthusiastic audience of the season. She was vociferously applauded and called before the curtain after each act. The support was far better than is customary for stars to bring South. M. B. Curtis as Sam'l of Posen appeared before a delighted audience 16th to flattering success. Mme. Carreno's Operatic and Concert co., composed of cultured artists, gave three rare musical entertainments 17th and 18th to very light attendance.

At the matinee the Madame presented each lady patron with a complimentary ticket to the night entertainment. Booked: Rial's Humpty Dumpty 29th; Miles' Revelers with Alice Oates 30th and 31st. An incessant rain and \$1.50 tickets did not seem to affect the attendance to witness Mary Anderson as Parthenia, as the house was packed from gallery to parquette.

ATLANTA.

De Give's Opera House (L. De Give, manager): Carreno Concert co. closed an engagement 12th with matinee, to unsatisfactory business. Mary Anderson appeared 14th in Evadne to immensely crowded house; the support was first class; Rice's Evangeline 16th to light biz, on account of the inclemency of the weather. In spite of the storm and big rain, M. B. Curtis in Sam'l of Posen drew large audience on his opening night, 18th, and 19th and matinee the houses were very large.

AGUSTA.

Opera House (N. K. Butler, manager): Mary Anderson played Parthenia to Milnes Levick's Ingomar 11th to one of the largest houses of the season; support good. Miles' Juvenile Opera troupe 17th in the C. imes of Normandy to a good house.

Item: The Masons are projecting a new theatre in the rear of their new temple, shortly to be erected.

MACON.

Ralston Hall (Turpin & Ogden, managers): Mary Anderson played Ingomar 12th to a \$1,200 house, admission being raised to \$1.50. Arlington's Minstrels came 16th to fair house, giving general satisfaction, a warm welcome being tendered. Banks Winter, the Macon tenor, in the way of numerous encores. Curtis' Sam'l of Posen comb. 17th to a good house.

INDIANA.

INDIANAPOLIS.

English's Opera House (William E. English, manager): The Voyagers in Southern Seas played to large business 14th, 15th and 16th. The co. was in many respects among the best that has visited Indianapolis this season. The scenery was in many respects very fine; your correspondent was led to believe that the "village set" was used. The ballet was very fair and was the best that has appeared this season. The entertainment as a whole may be considered as fair. Booked: W. E. Sheridan week of 21st.

Dickson's Park Theatre (J. B. & G. A. Dickson, managers): Hoey & Hardie's Child of State comb. to only fair business. The play is intensely interesting, abounding in startling situations, a pleasing dialogue and excellent costumes. The co. closed a season of four nights 19th. Nothing booked.

Dickson's Grand Opera House (J. B. & G. A. Dickson, managers): Haverly's Colored Minstrels to good business 18th and 19th. The show is a poor one. Beyond the specialties of Billy Kersands and the Bohee Bros. no special talent is visible. It demonstrates one fact, that "niggers" can't play the nigger." Booked: Hermann 24th, 25th and 26th.

The Zoo (William E. Turner, manager): This little gem of the variety of the city is doing a remarkably large business, and this

is unquestionably due to the genial disposition of the gentlemanly proprietor, C. T. Gilmore, and his efficient manager, W. E. Turner. The past week presented some of the finest talent of the variety profession. Richardson & Young and Harry Richmond were enthusiastically received. Arrivals: 21st: Clipper Quartette, Punch Walton, Virginia Bell, Scribner & Carroll, Kitty Kerr and others.

Academy of Music (Ned Foster, manager): Leavitt's Specialty co. to good business the past week. Beyond the skipping rope dance of Minnie Kent the show was an indifferent one.

FORT WAYNE.

Grand Opera House (H. S. Mensch, manager): Booked: 24th, Hazel Kirke; 29th, Duprez & Benedict's Minstrels.

The Bijou (Robert Smith, manager) will reopen 21st with the following people: Richardson & Young, Joe Christie and Maggie Cramer, Mabel Deverne, Grace Burton, Fannie Smith, Little Etolia, McGlone & Lacy E. B. Fickes, stage manager; Harry Ghanke, leader of band and orchestra. The house has been refitted, and the stage entirely refurnished since the fire.

Items: Billy Stewart has accepted a position as clown with Hilliard & Demott's Great Pacific Circus. He joins them in Ohio April 18.—W. H. Worth, of the Buffalo Bill co., was married here 19th to Annie Louise Ditson, of Chicago, Rev. G. C. Hudson officiating. The bridal couple left immediately for the co.—M. T. Skiff, of the Ideal Concert co., was in this city 19th. They appear at Kalamazoo, Mich., 21st; business reported good.

COLUMBUS.

Opera House (John Doud, manager): Closed for the past three weeks excepting 15th, when Lena Arwine, a recent graduate of Mrs. Scott Saxon's school of elocution, Louisville, Ky., made her debut. She is a very promising artiste. Booked: 23d, Real Uncle Tom's Cabin co.; 31st, Draper's Uncle Tom's Cabin; April 15, Jay Rial's Humpty Dumpty.

Items: There will in all probability be built here during the Summer an opera house, which will be the finest in the State outside of Indianapolis.—Sidney Williams, a composer of some merit, is giving piano recitals at Preiter's Music Hall.

RICHMOND.

Grand Opera House (J. J. Russell, manager): Duprez & Benedict's Minstrels to an immense house 17th; they adhere to the same old programme of seven years ago. The troupe is competent, and should be allowed to do something new. Leavitt's Gigantics to a good house 21st. Booked: Standard Theatre co. April 4th.

Phillips Opera House (N. L. C. Watts, manager): Prof. Anderson's Gift and Magic Show drew a large audience 19th; he gave a very thin performance. Laura Dainty in readings 25th.

WABASH.

Opera House (A. H. Benham, manager): Wynnan, a magician of slight repute, gave a very thin gift show 15th to a small audience. A. P. Burbank appeared 16th to a large house and made a very favorable impression. The Mendelssohn Quintette Club gave a fine concert 19th to fair business. Booked: Boston Ideal Uncle Tom's Cabin co. 21st; Hindoo Jugglers April 5; Kate Thayer Concert co. 7th.

Item: A new opera house project is beginning to assume proportions. Wabash certainly needs a respectable place of amusement.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Oliver Doud Byron in Across the Continent 12th to large audience. Only a fan audience greeted the return of Hoey & Hardie's Child of the State comb. 14th. The entertainment is very good. Selma Fetter came 15th, supported by J. H. Humtley's Dramatic co., producing The Wife before only a fair audience. Coming: Madison Square co. in Hazel Kirke 22d. Willie Edouin's Sparks 25th.

KOKOMO.

Opera House (D. T. McNeil, manager): The Boston Ideal co. in Uncle Tom's Cabin 15th to large business. Company medium. The Kokomo Opera co., under the supervision of Mr. J. C. Garr, will appear in Pinetore 22d. Duprez & Benedict's Minstrels will hold the fort 26th.

HAZEL.

Turner's Hall (Abe Turner, manager): Uncle Tom's Cabin 15th and 16th to a good business. The success is greatly due to the excellent management of D. W. Brattin. The co. gave satisfaction.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Boston Ideal Uncle Tom's Cabin comb. 19th, afternoon and evening, to large business.

PERU.

Concord Theatre (Andres & Clark, managers): The Donaldi & Levi Concert co. 15th to a fair house; Boston Ideal Uncle Tom co. 16th to a big house.

ILLINOIS.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): The Donaldi Concert co. came 11th and reopened this house to a very large audience. Aldrich & Purloe in My Partner 16th to standing room only, the receipts being over \$500. There was not a weak point in the play or co. Coming: Ida Aurora Jones in Kathleen Mavourneen April 1; Mme. Bentz 9th; T. V. Keene 15th.

Durley Hall (Dr. George S. Smith, manager): Closed since my last letter. Coming: Rooms for Rent 22d.

Items: William Eversole, who has been manager of the Jolly Pathfinders, has returned home. That co. closed their season at Detroit 5th. Mr. Eversole has closed a contract with Sells Brothers' Circus for the coming season.—Ida Aurora Jones has returned from Boston, giving up her musical course, and intends studying for the drama.—M. T. Skiff was quietly married to Annie Morgan, the dramatic reader, in January last. They intended keeping it quiet, but have at last concluded to let their friends know it. They both have been connected for a long time with the Redpath Lyceum Bureau.

ALTON.

Merantile Hall (Levis & Detrich, managers): Mrs. Joshua Whitcomb 14th and 15th to good business. Alice Oates 18th to moderate business. Booked: Victoria Loftus Blondes 21st; Hermann 25th; Harrison's Photos April 4.

STERLING.

Items: The second season of the Sterling Music Club course has just closed. It comprised entertainments by the following: Litta Concert co., Rive-King Concert co., Litta Concert co., Ideal Colored comb., Leavitt's Grand English Opera Burlesque co., and Matilda Scott-Paine Opera co.—The Minion is for sale every Saturday by our enterprising newsdealer, S. J. Doolittle.—This

THE NEW YORK MIRROR.

is a good show town. The Academy of Music, which was opened two years ago by Marie Rose, seats one thousand; has upholstered chairs, good stage and fine new scenery. The Galt House, a first class hotel, is directly opposite the Academy—a convenience highly prized by traveling cos.

PARIS.
Opera House (L. A. G. Shoff, manager): Rival Concert co. to fair house and good performance. Booked: 26th, Canfield, Booker & Lamont's European Pantomime co. under management of W. J. Maxwell, a courteous gentleman.

Items: James Fish (husband of "baby" Jennie Benson) died at Newcastle, Pa., Feb. 26. He was leader of the band and orchestra of Canfield, Booker & Lamont's Pantomime co. The present leader is Prof. Mix of Chicago. Prof. William Ogden of Toledo, O., is organizing a local Pirates of Penzance co. in our city.

PERU.
Turner Hall (H. Pening, manager): Lewis Johnson's Tennessee Jubilee Singers comb. 20th, to a good house. Coming: Werner Bell Singers, April 18.

AURORA.
Opera House (Anthony & Ellis, general managers): Hart, magician, 14th, 16th and 18th to fair house each night; a very amusing show.

LA SALLE.
Opera House (F. Borgnasser, manager): Coming: Charlotte Thompson, 22d.

IOWA.
BURLINGTON.
John Dillon 10th in Na Colleen Dhas to a large and fashionable audience, which was disgusted with the miserable play and poor cos. Another large audience 11th to greet Mrs. Oates and her comic opera co. It was about the worst show of the season. Florence Herbert 14th, all week—From From, M'iss, Lost and Won; a first-rate co. and a charming little actress at the head; good business all week.

Items: The daily papers have commenced war on the trashy co., now traveling in the West. When artists like Minnie Palmer, Alice Oates and John Dillon give such satisfaction it is high time something was done. These three companies are the worst of the season.

COUNCIL BLUFFS.
Opera House (John Doherty, proprietor): Minnie Palmer and her Boarding-School to a fair audience 14th. The piece is bad and the co. worse. Maggie Mitchell 17th to a packed house. She is a great favorite here. Billed: Roselle 18th, 19th and matinee. A. O'Leary's scientific lecture 23d, 24th.

Items: J. H. Redding of Maggie Mitchell's troupe, who was taken sick several weeks ago at St. Paul, has been here for several days waiting to join his co.

KEOKUK.
Gibbons' Opera House (D. L. Hughes, manager): Booked: Florence Herbert comb. for a week's engagement, commencing 2d. Rents' Minstrels and Lady Quartette April 1.

Keokuk Opera House (D. J. Ayres, manager): 15th was the opening night of this beautiful house. The receipts, however, were not very large. Booked: Baker & Farron April 11; Child of the State 21st; Salisbury's Troubadours 18th and 19th; Joseph Jefferson 27th.

FORT MADISON.
Gulick & Blaisdell's Minstrels, who were booked for 15th, succumbing to the inevitable left the week bare of events. The Hibernian Blondes, who came to grief in a small Illinois town, were also booked here. George E. Curtis, the advance agent for Mrs. Joshua Whitcomb co., changed his date from 24th to 30th.

DES MOINES.
Moore's Opera House (W. W. Moore, manager): Minnie Palmer's Boarding School 11th and 12th to light biz; poor show. Wilhelm gave a very pleasing entertainment 14th. Maggie Mitchell in Pearl of Savoy 16th to crowded house.

DUBUQUE.
Opera House (G. D. Scott, manager): Gilmore & Mico's Humpty Dumpty co. 15th and 16th, giving a matinee, with Alfred T. Mico as Grimaldi, to good house. 21st and 22d, Baldwin's Briliants to good business.

KANSAS.
LEAVENWORTH.
New Opera House (D. Atchison & Co., manager): Nothing this last week. Coming: Maggie Mitchell 23d; Minnie Palmer 25th and 26th.

Opera House (L. Wood, manager): Swedish Ladies Quartette booked for 26th. German Theatre (A. Hahn, manager): Hate and Love was played 13th to a big house. The play was good and well given. The Milkmaid of Schoenberg is billed for 20th.

TOPKA.
Crawford's Theatre (L. M. Crawford, manager): The Ideal Concert co. gave two pleasing entertainments 12th and 13th. Maggie Mitchell 23d and Minnie Palmer 23d, four nights, are all canceled.

Item: Contrabands let and excavations being made for Crawford's new theatre.

KENTUCKY.
LOUISVILLE.
Macaulay's Theatre (John T. Macaulay, proprietor): Buffalo Bill in his new play, Prairie Wolf, played to top-heavy houses last Monday and Tuesday nights. The house was closed the balance of the week. Herrmann is billed for 21st, 22d and 23d. Booked: Salisbury's Troubadours 28th, one week; Maggie Mitchell April 7, 8 and 9; Mary Anderson 20th, 21st, 22d and 23d.

Opera House (Brooks & Dickson, lessees): Felton's Real Uncle Tom's Cabin co. played for four nights at this house, closing 19th, to fair business. The co. is a very fair one, and with their donkey, bulldogs and a four-year-old Topsy, they manage to present the old relic of a drama in a satisfactory manner. Booked: April 1 and 2, Baker & Farron.

Buckingham Theatre (J. P. Whallen, lessee): Hyde & Behman's Comedy co. the past week to good business. The troupe is one of the strongest on the road. This week Lillie Hall Burlesque troupe.

Masonic Temple: McIntyre & Heath's Minstrels booked at this house for 25th and 26th, and then close their season. Mr. Hodges, the manager of the Temple for a number of years, died this week of old age.

Items: Fred Felton, manager of Real Uncle Tom's Cabin co., playing at the Opera House this week, met with a gratifying reception last Thursday night at the Louisville Hotel from his old friends.—Eugene Elrod, treasurer at Macaulay's, at the wish of his many friends will take a benefit at that house 28th, with Salisbury's Troubadours as the attraction, they having kindly given up their first night for this purpose.—Katie Putnam co. and F. G. White Dramatic comb.

are playing through the State to good business.—Frank McKee, at one time a reporter on the Louisville papers and at present press agent for Haverly's Colored Minstrels, was in the city this week looking up his old friends.—It is rumored that Minnie Kent, the card of Leavitt's Gigantic comb., will shortly be married to Will Wheeler, a well-known young man of Indianapolis.—The friends of Selina Fetter in this city are greatly pleased to hear of the young lady's success on the road. This week she is playing in Atlanta and Macon, with New Orleans to follow. She will not play in New York until next season.—George Snyder, late stage manager at the Grand Opera House, Columbus, has accepted a position at the Buckingham Theatre in this city.—Tom Nolan, a well-known actor in the West, was in the city this week. Mr. N. will very likely support W. E. Sheridan.—Zack Evans, lately traveling through the West with a dramatic co., arrived at his home this week.—The Louisville and Nashville R. R. Co. lost a wardrobe trunk belonging to Mrs. Fred Felton last week on their trip to this city. Mr. Felton put in a claim of \$700 against the company for damages.

PADUCAH.
Rial & Draper's Uncle Tom's Cabin co. are billed here for 21st and 22d. They have sent no advance agent. Arlington's Minstrels will appear at St. Clair Hall 25th, one night only.

Item: Harry Walker, proprietor of the Comique of Cairo, Ill., and the Broadway Opera of Paducah, has taken charge of the Zoo-Zoo of Memphis, Tenn.

LEXINGTON.
Opera House (R. B. Marsh, manager): Hoey & Hardie with Child of State, second appearance this season. Large houses and good cos. Katie Putnam and co. 17th to immense house.

MAINE.
PORTLAND.
New Portland Theatre (Frank Curtis, manager): Robson & Crane 13th and 14th were greeted by packed houses at advanced prices. Our Bachelor and The Comedy of Errors were presented, and although the former pleased the most, the wonderful duplicate in the Dromios received marked approval. The New Mastodons gave a fine show to a packed house 16th. Coming as they did the night following Robson & Crane, the house was wonderful for this town, but the name of Haverly is synonymous with success. Bartley Campbell's Galley Slave 19th and 20th was given three times to good houses by a fine co. This play affords so many opportunities for fine acting, especially between Cicely and Norcott, that the proper interpretation calls for a strong cast. The co. was good and the scenic effects fine. Booked: 23d and 24th, Madison Square co. in Hazel Kirke; 25th and 26th, Denman Thompson.

Items: Laurent's Olivette troupe, booked at City Hall 18th and 19th, failed to put in an appearance, owing to an injunction on the opera.—Manager Curtis is still with the Sam'l of Posen party, and will not return till the 1st of April.—The appearance of Stuart Robson here the past week, but the name of Haverly is synonymous with success. Bartley Campbell's Galley Slave 19th and 20th was given three times to good houses by a fine co. This play affords so many opportunities for fine acting, especially between Cicely and Norcott, that the proper interpretation calls for a strong cast. The co. was good and the scenic effects fine. Booked: 23d and 24th, Madison Square co. in Hazel Kirke; 25th and 26th, Denman Thompson.

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LEWISTON.
Music Hall (Charles Horbny, manager): Hill's All the Rage 15th to a small house; excellent performance by a strong co. Denman Thompson will have an immense house 24th, all seats being sold by the 19th. Coming: Hazel Kirke 25th; Banker's Daughter 28th; Baird's Minstrels 29th; Deacon Crankett 31st.

BANGOR.
On account of not being able to make a date in Portland Olivette failed to put in an appearance, but will come later in the season. Denman Thompson as Joshua Whitcomb 23d. Coming: Baird's New Orleans Minstrels 25th.

BIDDEFORD.
City Hall (John Garsile, manager): The Native Palestine Arabs 14th to a small but appreciative audience. Booked: Denman Thompson as Joshua Whitcomb 21st; Baird's New Orleans Minstrels April 2.

SACO.
City Hall: Frank Mayo in Van the Virginian 14th to fair house. The Native Palestine Arabs 15th to very poor business.

MASSACHUSETTS.
LYNN.
Music Hall (George W. Heath, manager): Bartley Campbell's Galley Slave comb. 14th to a good house and gave a fair performance. Henri Laurent's Fifth Avenue co. in Olivette 15th to a good house. The contract between Laurent and Manager Heath called for the same scenery, costumes and orchestra as when presented at the Gaiety Theatre in Boston and was advertised to appear as such. Blanche Correlli also failed to appear on account of sickness. Boston managers seem to think that anything will do outside of Boston and in nearly every instance when a co. performing here hailing from the Hub, they omit more or less from what was presented in Boston and without any excuse whatever. The public pay to see a play as advertised. It's about time managers do somewhere near what they profess. Joseph Murphy in Shaun Rue 17th to an overflowing house, under the auspices of the Lynn Cornet Band. Mr. Murphy was well supported by Genevieve Rogers and a good co. They return 28th in Kerry Gow. Everett Lodge K. of P. Fair opened 18th and continued through to 22d and was well patronized. Booked: Harry Miner's Pat Rooney comb. 26th; The Drummer Boy April 2 and 4, under the auspices of Gen. Lander Post No. 5, G. A. R.

Theatre Comique: This theatre, after a number of weeks of remodeling and alterations (although not entirely finished) is to be opened 23d for a short season only with the Barrs in the Land League. After this engagement the theatre is to be closed again and new seats will be put in; it will not be reopened for dramatic representations until next Fall.

Items: Joseph Murphy and co. were tendered a reception at Ocean Cottage after the performance 17th by a number of Joe's friends in this city.—Nellie Abbott left 21st for Music Hall, Manchester, N. H., for two weeks.—Dick Turner and Sadie Dunbar rest 21st and week in Boston; they appear at the Music Hall, Manchester, 28th, for one week, after which they join John Murray's circus in New York for the summer season.—New and elegant scenery has been painted expressly for The Drummer Boy by C. W. Doble, the well-known scenic artist of this city.

NEWBURGHPORT.
The present opera house is undergoing repairs to the extent of from \$12,000 to \$15,000.

New stage, with a depth of twenty-seven feet and width of drop curtain forty feet, will be erected. There will be dressing-rooms each side of the stage and a separate stage entrance. The seating capacity will be over 1,000 on the floor of the house and over 500 in a horse-shoe gallery. Whitmore & Clark's Minstrels 12th. A good show to big business. Jay Rial's Uncle Tom's Cabin co. 16th; poor entertainment to light business. The Galley Slave was presented here 17th by the New York co. with a powerful cast and elegant costumes to a good business. Booked: Hazel Kirke 22d; Boston Museum co. in The Guv'nor 26th; Baird's New Orleans Minstrels April 5; Hill's All the Rage comb. 6th; C. H. Thayer in A Celebrated Case 7th; Kit the Arkansas Traveler 12th.

WORCESTER.
Music Hall (R. M. Reynolds, manager): Post 10, G. A. R., of this city, have occupied the theatre during the past week. The drama of the Drummer Boy was given to crowded houses. They were assisted by local talent wholly. Booked: N. C. Goodwin's Frolics 21st; Ben Maginley's Deacon Crankett 22d; Bartley Campbell's Galley Slave 25th.

Mechanics' Hall (W. A. Smith, secretary): Henri Laurent's Opera co. 19th with Blanche Correlli gave a pleasing presentation of Olivette afternoon and evening to a good house. Booked: Snelbaker comb. 21st in the burlesque Prince Pity Patt.

PITTSFIELD.
Academy of Music (C. P. Upson, manager): The performance of the Pat Rooney comb. was a case of "Hamlet with Hamlet left out." On account of sudden sickness, Mr. Rooney did not appear. The balance of the co. rendered a long variety performance to a fair house. Hi Henry's Premium Minstrels 19th to a crowded house. Booked: 25th, Snelbaker's Majesties; April 2, Den Thompson; 5th, B. Macaulay in Uncle Dan'l; 14th, Ben Maginley in Deacon Crankett; 18th, Jay Rial's Uncle Tom's Cabin co.; 28th, Mr. & Mrs. George S. Knight in Otto.

WALTHAM.
Music Hall (Thomas E. Smith, manager): 16th, Robson and Crane in Our Bachelors to a good house; 19th, Madison Square co. in Hazel Kirke to a small but appreciative audience.

Items: Several promised attractions have been postponed until after the Lenten season. A large party of Bostonians witnessed the performance of Our Bachelors on the 16th, Waltham is considered one of the best show towns within forty miles of Boston. Music Hall seats 1,037.

HAVERHILL.
City Hall: Snelbaker's Majesties appeared 14th to a large house; show fine. Harvard Students in Our Boys 15th to good house. Hill's All the Rage co. 17th to large and enthusiastic house. Joseph Murphy 19th, for a second time this season in Kerry Gow. Coming: 23d, Pat Rooney comb. 24th, Bartley Campbell's Galley Slave. 28th, Denman Thompson.

GLOUCESTER.
City Hall (J. O. Bradstreet, manager): The Galley Slave 16th to rather slim business, but gave satisfaction. Haverly's New Mastodon Minstrels 18th to about \$180; performance first class. Booked: Boston Museum co. in The Guv'nor 23d; Frank Mayo 24th; Deacon Crankett co. 30th; Hazel Kirke co. April 1.

TAUNTON.
Music Hall (White Bros., proprietors): Frank Mayo as Van the Virginian 16th to a good house; performance well received. Jay Rial's Uncle Tom 19th to a fair house. Booked: Boston Museum co. in The Guv'nor 25th; Joseph Murphy 31st; F. S. Chanfrau April 6; Jay Rial's Uncle Tom's return visit 7th; O. D. Byron 9th.

CHELSEA.
Academy of Music (H. C. Pease, manager): Laurent's Olivette 14th with a first class co. to a small audience. Denman Thompson in Joshua Whitcomb 16th to a delighted and large audience. The Colleen Bawn 17th to a good house. Booked: 28th, B. W. P. & W.'s Minstrels; April 7, A Celebrated Case; 12th, Collier's Banker's Daughter.

LOWELL.
Huntington Hall: J. M. Hill's All the Rage comb. 19th to a small house.

MILFORD.
Lyceum Hall: Hazel Kirke played 17th to a large house and was most enthusiastically applauded and approved. Rial's Uncle Tom 18th to small house. Booked: 29th, Chanfrau in Kit; April 1, All the Rage.

FITCHBURG.
Jollities made a return visit and played to a crowded house 15th. We hope to see them again next season. Booked: April 7, Joseph Proctor; 13th, All the Rage.

MICHIGAN.
DETROIT.
Whitney's Grand Opera House: Frederick Paulding finished up his season the first two nights of the past week. Lady of Lyons and Salviati were the plays presented. Of all Claudes Paulding is probably the most unsatisfactory, while his Salviati is a splendid piece of acting. Salisbury's Troubadours played a four nights' and matinee engagement the remainder of the week. The personnel of this bright little party is slightly changed since its last engagement here, and in my humble opinion not for the better. This week Daly's Needles and Pins co. appear. A good business is anticipated. Next week Strakosch & Hess' English Opera co. in Aida, Carmen and Mefistofele.

DETROIT.
Opera House: Closed the past week. This week Gus Williams in Our German Senator two nights and Aldrich & Parsloe in My Partner for remainder of the week. Next week Hazel Kirke, with a majority of the original New York cast.

Items: Chaff is the name of a new society dramatic and musical paper, the first number of which is to be issued this week. It is edited by McDonald & Brezee, two of Detroit's most talented journalists.—The New York Mirror is especially quoted in our Sunday papers and is always justly credited. Your correspondent is in danger of being troubled with the "big head" if the Free Press continues to quote so many extracts from his correspondence.

GRAND RAPIDS.
Powers' Opera House (William H. Powers, manager): Charlotte Thompson 12th, to excellent business. Miss Thompson sustained her parts with credit, but the supporting co. is a poor one. 16th and 17th Neil Burgess, supported by a good co., played Widow Bedott to large business. Mr. Burgess is a great favorite with our citizens. Booked: 21st, Aldrich & Parsloe; 25th, Madison Square

co. in Hazel Kirke; 28th, Thomas W. Keene; 29th, Gus Williams.

Smith's Opera House (W. B. Smith, manager): This house has run to excellent business during the past week. The co. is a fair one.

Items: Edith O'Gorman lectured to a large audience 16th.—Prof. Miles, formerly leader of the orchestra for Milton Jasper's Pathfinders, has returned to the city.—Edgar Strakosch was in town 14th and 15th, arranging for the appearance of the Aldrich & Parsloe co.—Barnum's "only greatest" is billed for July 6.

KALAMAZOO.
Union Hall (C. H. Chase, manager): Fanny Davenport in Pique 12th to the largest audience of the season; Maxwell's New York Theatre co. 14th and week, in Octoroon, Streets of New York, Ticket-of-Leave Man, Under the Gaslight, French Spy and Josh Whitcomb; good business; co. a "cross road." Billed: Redpath's Ideal Colored Concert co. 23d. Booked: Gus Williams' German Senator, Helen Coleman Widow Bedott co.

ADRIAN.
Opera House (Charles Humphrey, manager): Little Concert Troupe 14th to one of the largest audiences of the season. Coming: 26th, Helen Coleman Widow Bedott co.

Items: Here is talk of building a new Opera House this summer.—The Mirror is for sale at Mumford's & Chaloner's every Saturday afternoon.

ALBION.
The Mendelssohn Quintette Club of Boston 12th to big business. Booked: Gilmore's Humpty Dumpty 28th; Helen Coleman April 4.

MINNESOTA.
ST. PAUL.
Opera House (John X. Davidson, manager): Maggie Mitchell closed a successful engagement 11th and 12th to crowded houses. Owing to the snow blockade, Thomas W. Keene entered upon a second engagement in St. Paul 14th, 15th and 16th, opening with Hamlet to a large and cultured audience, who fully enjoyed Mr. Keene's mastery, artistic and scholarly impersonation of the melancholy Dane. Mr. Keene's Richelieu was a fine conception and grandly given; especially was he great in the celebrated curse scene, delivering the terrible threat with such a burst of furious energy that the audience was fairly electrified and gave him a hearty call before the curtain. Miss Vaders as Julie was very acceptable and satisfactory.

MISSOURI.
ST. JOSEPH.
Tootle's Opera House (C. F. Craig, manager): Maggie Mitchell 19th to big business. Booked: 23d and 24th, Minnie Palmer; 24th, Swedish Lady Quartette; 25th and 26th, Hindoo Jugglers; April 4, Kate Claxton; 15th, Salisbury Troubadours; 16th, An Arabian Night; 19th, Joseph Jefferson; 21st, Standard Theatre co.

Items: May 10 Prof. Proctor, the lecturer, will wed one of St. Joseph's most interesting ladies, Mrs. Sallie D. Crowley.—Messrs. Kimball & Co. of Chicago are fitting up a time music hall in this city.—Maggie Mitchell was compelled to cancel one of her dates here, owing to the heavy weather, and only appeared 19th, instead of 18th and 19th.—Thomas W. Keene in same fix, only he can't come at all until May.—In my letter of 12th I should have said the reception at the Pacific was given in honor of Gov. Crittenden and lady, at which Mlle. Bernhardt was present.

HANNIBAL.
Mozart Hall (W. D. Waller, manager): Alice Oates co. 16th and 17th, poor business; repeated Les Bavauds second night. Miss Oates suffering with a severe cold; could not sing; four others of the co. sick. Booked: Charles L. Howard in Mrs. Joshua Whitcomb 23d and 24th. Florence Herbert one week, commencing 28th.

SEDALIA.
Smith's Opera House (George T. Brown & Co., managers): Booked: Heywood's Mastodons 23d; Salisbury Troubadours April 11.

NEW HAMPSHIRE.
PORTSMOUTH.
Music Hall (Frederick P. Wilson, local manager): J. M. Hill's All the Rage co. 16th to \$125; good entertainment. Haverly's New Mastodons 17th to \$300; fine show. The Galley Slave co. 21st to good business. Booked: 23d, Sol Smith Russell in Edgewood Folks; 25th, Chanfrau in Kit; 28th, Madison Square co. in Hazel Kirke; 29th, Joseph Murphy in Kerry Gow; April 1, Union Square Theatre co. with Collier's Banker's Daughter.

Items: C. T. Atwood, of the Banker's Daughter co. from the Union Square Theatre, has sent a complimentary letter to our chief of police for his successful effort in the arrest of one George Palmer, who represented himself as the co.'s agent in this circuit.

MANCHESTER.
Manchester Opera House (E. W. Harrington, manager): Henri Laurent's Olivette co. did not appear 14th as billed. Haverly's New Mastodon Minstrels came 15th to a fair audience; they gave an excellent entertainment. Billed: Joseph Murphy 22d; Bartley Campbell's Galley Slave 23d; Madison Square Hazel Kirke co. 29th. Booked: Pat Rooney comb. 28th; Union Square Banker's Daughter comb. April 4.

Smyth's Opera House (John Shirley, manager): Booked: The Native Palestine Arabs 28th under auspices of Louis Bell Post G. A. R.

CONCORD.
White's Opera House (H. Hobbs, manager): Booked: 30th, Redpath's Native Arabs. April 2, Collier's Banker's Daughter; 5th, Chanfrau as Kit.

NEW YORK.
BUFFALO.
Academy of Music (Meech Bros., proprietors): Joseph Emmet concluded a very successful week's engagement 19th, appearing to full houses every performance, in Frits in Ireland. While the play itself amounts to literally nothing, it gives Mr. Emmet free scope for the display of his wonderful powers. Sarah Bernhardt appeared 21st before a large and fashionable audience. The rush to procure tickets was unprecedented. The play was Camille, and the presentation was such as only Bernhardt and her excellent co. can give. For the balance of the week Fanny Davenport, who has always been a decided favorite in Buffalo, will hold the boards, appearing Wednesday evening in Camille; Thursday, Pique; Friday, Lady of Lyons; Saturday matinee, Camille, and closing Saturday night with a double bill, London Assurance and Oliver Twist. Large houses are assured her. For the following week Herne's Hearts of Oak will be the attraction, and for the immediate future we are promised a week with Neil Burgess in Widow Bedott, and another week of Hill's All the Rage.

St. James Hall (Flint & Carr, managers): Strakosch & Hess Grand English Opera co.

delighted good audiences Friday and Saturday evenings and at a matinee per Saturday afternoon. Much diap was felt at the non-appearance of Roze, who had been advertised for and Saturday evenings, and con grumbling was indulged in. Aida attraction Friday evening, with Miani in the title role. The lady pos wonderfully well-modulated voice a power and sweetness, her pronunciation very distinct and clear, and her abilities were marked and effective afternoon performance of the Bohem was perhaps the most pleasing of any as it afforded an opportunity of again ing Miss Carrington, who made such a able impression here last season. The continued applause showed how well p were her critical audiences. Saturday ing Carmen, with Lizzie Annandale i title role. She has a good voice, and the requirements of the part. For the first four nights Jay Rial's Uncle i Cabin co.; Friday and Saturday eve Leavitt's Grand English Opera Burle co. The following week Harts the M cian. Negotiations are pending and al completed for the appearance of Barthol may's Equine Paradox co.

The Adelphi (Joseph Lang, manager): Notwithstanding the great counter attraction of Joseph Emmet at the Academy of Music, crowded houses nightly were in order, and the strong bill of attractions offered met with decided marks of approval.

Items: Sarah Bernhardt, her sister Jeanne, a beautiful girl of eighteen, the manager, Mr. Abbey, the agent, Mr. Jarrett, and advance agent, Mr. Mayer, the treasurer of the company and special correspondent of the Paris Musicals, together with a few invited guests, including your correspondent, "did" the Falls Sunday and viewed the wonders of the great cataract. Many points of interest were visited, the great actress expressing her pleasure and amazement at the beautiful scene. The early evening train brought the party to Buffalo. There is nothing haughty about this wonderful woman; on the contrary, she is affable and pleasant, and possesses a native dignity and grace that is most charming.

ROCHESTER.
Cornthian Academy of Music (Arthur Leitchford, manager): Jay Rial's Uncle Tom's Cabin drew crowded houses the last three nights of the past week. The magnet that drew the people was the popular price of admission. Mr. Rial guarantees a good show at a reasonable price. Booked: McGibney Family 21st, 22d and 23d; Fanny Davenport 28th, 29th and 30th; Neil Burgess April 7, 8 and 9.

Grand Opera House (Joseph Gobay, manager): Strakosch & Hess Opera co. 16th and 17th to good business, producing Aida and Mefistofele. Mlle. Torriani is not a great singer; her voice is not flexible or brilliant, yet it is fresh and clear, and there is a warmth, a vivacity about it which never fails to touch an audience. She became a favorite at once. Booked: Sarah Bernhardt 22d; Abbey's Humpty Dumpty 23d; Mrs. Scott Siddons 24th, 25th and 26th.

Items: Arthur Gregory, the Uncle Tom of Jay Rial's co., was tendered quite a reception by the boys of Active Hose co., of which he is an old member. Harry Duffield, of the same co., was the recipient of an elegant basket of flowers from his many friends.—The local press are having a contest upon the rapacity of high-toned managers.—We suggest that the dramatic column in one of our Sunday papers should be headed "Wasted as from The Mirror."—Much dissatisfaction was created over the absence of Marie Rosa, who had been extensively advertised to appear in Carmen. Manager Gobay announced a change of programme as soon as possible and refunded the money to all those who had purchased seats as rapidly as they presented themselves at the box office.

STRAKOSCH.
Grand Opera House (P. H. Lehnen, manager): Haverly's Widow Bedott co., with C. B. Bishop as the irrepressible "wider" and James O. Barrows as the fortune-hunting elder, did but average business 18th and 19th. I like Bishop's Widow better than I do Burgess; it is more Mrs. Malaprop. Bishop copies some stage business from Burgess, but otherwise gives an entirely different characterization. The supporting co. is averagely competent. Booked: J. K. Emmet 21st and 22d; McEvoy's Hibernion 23d to 28th.

Wieting Opera House (P. H. Lehnen, manager): Barney Macaulay, the ubiquitous Messenger from Jarvis Section, played to a good-sized audience 10th. Denman Thompson, John E. Owens and several others have presented the same type of New England farmer; yet who can truthfully claim an acquaintance with the every day stage-farmer monotony in real life? A stage Yankee is a rustic, simple, generous and easily gulled specimen. In real life he may be rustic, and on some topics simple; but so far as being easily gulled—if you ever have business dealings with him, you will find that he is competent to look out for himself. As a rule a farmer is not proverbial for generosity; but I suppose until some one produces a natural farmer the old personage must suffice. Mr. Macaulay makes a great deal out of Uncle Dan'l; he is quick in stage tangibility, and as his character is as soon as possible, he can introduce anything calculated to raise a laugh without committing a solecism. The support is averagely capable. Booked: Mlle. Sarah Bernhardt 24th.

Items: Dr. Wieting, proprietor of Wieting Opera House, is in New York City.—Haverly advertises his Widow Bedott on blotting paper, which his agents distribute among stores and offices.—Peck's Dime Museum is holding forth in a store on one of our main streets.—Happy Cal Wagner's Minstrels (P. H. Lehnen, manager) open next week. Darwin Truss, of Manager L's interest while on the road.—Charles Daniels, who was with Soldene Opera co., has returned to this city.—The sale of goods for the Bernhardt engagement during the first five hours amounted to \$325.—Lawrence Bernhardt is coming.—Fanny Davenport is dated for the 30th.—Ideal Opera co. will be here 25th and 26th.

ALBANY.
Leland Opera House (J. W. Albano, manager): Collier's Banker's Daughter co. 16th and 18th to good houses. Owing to the sudden illness of Robert Johnson in New York this house remained closed for balance of week. Fun on the Bridge 21st and 22d. Rial's Uncle Tom's Cabin 23d and 24th. Booked: 26th, Rial's Uncle Tom's Cabin.

Twiddle Opera House (William Twiddle, Jr., manager): The Adelphi Opera House played a return engagement for the week. Coming: 23d, Redpath's Native Arabs. 29th and 30th, Haverly's Widow Bedott. Martin Opera House.

[CONTINUED]

THE NEW YORK MIRROR

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The New York Mirror has the Largest Dramatic Circulation in America.

Injunctions against Plays and Managers.

Three theatrical injunctions, varying in character, are now pending in the Courts—that against Forget-Me-Not at Wallack's, that against Pour Prendre Conge and Smith & Metayer, and that against Around the World in Eighty Days, procured by the Kiralfy Brothers. The number of injunctions issued seems to depend more upon the disposition of the judges than upon any other circumstance. Some judges are wary and prudent, and will not grant a theatrical injunction except upon the most decisive evidence. Others are so amiable that they will sign an injunction as readily as a summons, and take the word of a lawyer as gospel truth. Whenever one of these pliable judges is discovered the lawyers "work" him until he becomes alarmed at the amount of mischief he has done, and then he becomes wary and prudent, and the professional injunctions are compelled to wait for a fresh—we mean fresh in a double sense—judicial victim.

About Forget-Me-Not there is such an equal conflict of testimony and of the monuments of title, that a judge may well be puzzled to decide the case. Both Miss Ward and Mr. Moss take title from the authors of the play and submit documentary evidence. The authors swear that the American manager was not included in Miss Ward's title. Miss Ward swears that it was included. And the lawyer who corroborates her testimony, who negotiated the contract

corroborates the authors. Now, where evidence is so evenly balanced it is legally as well as morally fair that injunctions should issue against both parties, or against neither. Yet we have the amazing spectacle of Mr. Moss, a resident of New York, wealthy, reputable, and competent to pay any damages, enjoined from producing the play, while Miss Ward, a non-resident, a traveling star only here for a fortnight, is at liberty to perform it whenever and wherever she likes. We say nothing about the merits of the case; but the bitterest partisans on either side must agree that this difference in the judicial treatment of the two parties is not just.

The case of Manager John P. Smith is a particularly hard one. He enjoined the jubilee version of Uncle Tom's Cabin, and the idea was immediately taken from him by Jarrett and Palmer, who also bought off his specialty singers and opposed him with his own combination of drama and camp-meeting. He originated the Pullman car vaudeville, and this idea was at one imitated by Jarrett's steamboat cabin. Yet when he has an original version of a French play made and introduces into it well-known and unpatented pantomime tricks, he is served with an injunction by the agents of the Haulon Brothers, and compelled to close Haverly's Brooklyn Theatre on St. Patrick's Day, although he offered to give bonds in the suit, and although the closing of the theatre rendered him liable for damages to Col. Haverly, who is not likely, however, to take advantage of the legal predicament. As we presume the judge had copies of both versions of the French piece before him we find no fault with his action in the matter; but we extend to Manager Smith, who produced Metayer's version in good faith, our hearty sympathy, and we also regret that his own ideas could not have been as well protected in the past.

The injunction against Around the World in Eighty Days will hardly be tenable, as Jules Verne's story is published here; anybody who pleases could dramatize it; the technical business of the play is fully described in the book and cannot be patented; and if the Kiralfy Brothers have introduced any inventions, contrivances or specialties of their own, they can be protected in them without enjoining the whole play. But we reserve our opinion in this case until all the facts and affidavits are before us.

A few years ago, when judges were more accessible than at present, injunctions were granted more liberally, and shrewd managers often availed themselves of this legal instrument in order to get newspaper advertising. Fortunately the injunctions were dissolved as easily as they were granted. We remember the case of Augustin Daly against Hart Jackson, in regard to Our Boys, when an injunction was issued on Wednesday morning, served at noon, and dissolved in time to perform the piece at the Wednesday matinee. This was quick work, but often preparations have been made at the theatres for even more summary proceedings. We have seen a magistrate sit in a private box, with the legal papers ready signed in his pocket, looking at a drama against which an injunction was threatened, the manager wishing to have him on hand to grant the dissolution as soon as the injunction was served. We have seen a judge of the Supreme Court summoned from his bed at midnight to sign the dissolution in his nightshirt and unstocking feet. Those days and nights have passed, never, we hope, to return; but still we cannot too strongly impress upon the judiciary the utmost care and watchfulness against the abuse of injunctions.

If a manager be prevented from producing or performing a play by an injunction, and if he afterwards win his case and prove that the injunction was unjustly issued, he has literally no remedy at law by which he may recoup himself for his losses. The damages he can legally bring before the court, such as money returned to the public, he may recover, if he can prove them, and if the persons who obtained the injunction have any money or happen to be in the State—and how seldom this fortunate concatenation of circumstances occurs most managers know to their sorrow. But his actual damages—the loss of the profits he might have made upon the play; the expenses of getting another play ready; the injury to the prestige of his theatre—these will all be ruled out by the court as merely speculative, and the manager must suffer in silence. For this reason, and for many others, not the least of which is the presumption of fair dealing, resident, reputable managers ought to have the confidence of the judges to such an extent that non-residents and foreigners should be obliged to submit the clearest possible evidence before the judges interfere with a manager's business, the most delicate and complicated business in the world, since a published word may make or unmake it, and reputations are coined into money. All theatrical rights, whether of residents or non-residents, natives or foreigners, should be protected by the courts; but, when unjust injunctions cause damages for which there is no redress,

the courts should be slow to consider and slower still to issue them, especially in cases where ample security is tendered.

A Union Square actress ran a needle nearly through her forefinger on Monday while sewing, yet women will persist in the pernicious habit.

Somebody has stolen our calendar, so we can't tell whether to-day is the day for the arrival of another stranded combination in the city or not.

A Broadway dollar-store owner was so impressed with Nat Goodwin's make-up as a marionette that he offered him a season's engagement and a big salary if he would sit in his show-window six hours a day in that character, with a dollar label on his breast.

Annie Wakeman.

Annie Wakeman, whose portrait we present this week, is now and has been throughout the season a member of the Robson and Crane company.

Last season she was a member of Daly's company, and had previously been in the Union Square company. Her father was an eminent lawyer of this city, who after suffering severe reverses in the panic of 1873 shortly afterward died.

He had carefully educated his daughter, and with the consent of her mother, with whom she has always resided, she turned her talents to writing for magazines and in a dramatic direction, beginning with Adelaide Neilson's company in 1875 at Booth's Theatre. Her versatility in comedy, emotional, ingenu and soubrette parts rapidly developed with her industrious application to her profession. Although she has been only six years on the stage she has become a great favorite with agents, managers and audiences. As the writer of "Sermons from Shakespeare," which have appeared in our columns, Miss Wakeman needs no introduction to our readers.

"Gone Where the Woodbine Twineth."

The great theatrical firm of Gulick & Blaisdell, which entered the arena at the beginning of the season with a Utopian display of dramatic fireworks, has been run through the body by the sword of adversity, and now lies slain upon the gory field of failure. They organized a bureau at Chicago, and not only were they inspired by a desire to thoroughly revolutionize dramatic affairs throughout the Northwest, but they formed circuits and organized a number of "guaranteed attractions," which, with this presumably substantial adjective, was to draw into the coffers of the great firm the pesos of the country, and place them at the apex of histrionic greatness. The "oligarchy" started upon a career through the Western States, and after a few months of questionable success, evinced symptoms of financial syncope, which terminated with the death-rattle. Recently these "giants of the Northwest" turned up in Chicago, and a contemporary says "their appearance was haggard and their story a harrowing one." The gentlemen were presumed to have the best intentions in the world, but through lack of capital, or mismanagement, or non-appreciation of their "guaranteed attractions" by the people, their liabilities foot up \$13,755. In a conversation with a reporter Mr. Gulick said: "Our intention was to play the Northwestern and Western States, and give the people in those regions better attractions than they had been in the habit of seeing. But, alas!" sighed the manager, we cast our pearls before swine, so to speak. We put John Dillon on the road with a better piece than he has had in years, and a better company than he ever had. We had Dillon about fifteen weeks. His average receipts were \$200 a night, but we gave him such a ridiculous percentage that we couldn't make a profit. Our losses on him were \$530, including the liabilities incurred by his breaking the engagement by getting drunk and neglecting business. Dillon's share was 10 per cent. of the gross of the first \$200, 15 per cent. of the second \$200, and 20 per cent. of all over. Besides we paid all his expenses. Nip and Tuck, really the worst thing we had, gave us a profit of \$2,400 before the election. After that the business ran down, and we concluded to let the party go. The Hop Scotch party we had out twelve weeks and three nights, and lost \$5,500 on it. The Arabian Night company was, I think, the best that ever went west of Chicago, and yet in twelve weeks we lost \$4,200. The losses on these organizations of course put us in a very bad box, and we decided to recover ourselves with a minstrel company. Fate, however, was against us, and we piled up \$4,000 more debt, when we concluded to quit. This troupe would, I think, have made money had it not been for bad weather and a succession of misfortunes which could not have been foreseen. For some time past," said Mr. Gulick, "it has been a hard struggle to get from town to town. Finally we reached DeWitt, Ia., where we played to \$27.80, and then were snowed in for five days. I don't know how we should have escaped from the place had it not been for Capt. Gates, the proprietor of the hotel. When we arrived in Chicago Blaisdell had just five cents in his pocket, and I had \$2, which I borrowed from the property man. Our indebtedness is concentrated, and we will pay every cent when we get on our feet again. We owe some \$600 salary.

"Do we intend to start again? Of course we do," said the sanguine Mr. Gulick; "but in the meantime I am going out, under salary, to manage a company that will play a new piece called Rooms to Rent, and Mr. Blaisdell will play a part."

PERSONAL.

LEE.—Jennie Lee has written from London for dates in this city.

SPAUDLING.—Manager Charles Spaulding, of St. Louis, arrived in the city on Tuesday.

VINCENT.—Mrs. J. R. Vincent, of the Boston Museum, is about to retire from the stage.

JEFFERSON.—Joe Jefferson has arrived at his Louisiana plantation, where he will rest till next season.

ROBERTSON.—It is reported that Agner Robertson has concluded to retire from the stage permanently.

SARGENT.—Harry J. Sargent is writing Boucicault's biography. Isn't Harry Boucicault's manager now?

DIETZ.—Linda Dietz has secured a new play in Germany, which will be produced at Bristol, Eng., on Easter Monday.

WILLIAMS.—Marie Williams has recovered from her illness, and will join Leavitt's burlesque troupe in Rochester next Monday.

CLARKE.—George Clarke proposes to act in Irish comedy at the termination of his engagement at the Madison Square Theatre, May 1.

MILES.—Manager R. E. J. Miles of Cincinnati is in the city, looking after the interests of his three theatres at the home of the trichine.

DARRELL.—George Darrell, the Australian actor, arrived in this city from San Francisco on Friday last, and is stopping at the Union Square Hotel.

BARRYMORE.—Mr. and Mrs. Maurice Barrymore will seek dramatic honors among our English cousins. They leave for Europe on Saturday next.

DENIER.—Tony Denier is in the city, arranging new mechanical business for his two Humpty Dumpty organizations. Tony will clown it himself next season.

HILL.—When Barton Hill was in Wilmington, N. C., some time since, supporting Miss Calhoun in Romeo and Juliet, he went to the printer's and "set up" his own programme.

ANDERSON.—Mary Anderson played in Atlanta, Ga., 14th, to a \$1200 house—fully as large as the Bernhardt night. Miss Anderson travels in a special palace car arranged to suit her comfort.

DUNNING.—Alice Dunning (Lingard), inspired by the example of Bernhardt, Catherine Lewis, and others, is dabbling in oil in San Francisco, and is about to place some of her paintings on exhibition.

BOOTH.—Marion Booth has been tendered the position of contralto soloist in a leading Catholic Church. She is making rapid progress in vocal study with Mme. Alleoni—a disciple of Mme. Rudersdorf.

SMITH.—Manager W. H. Smith, of St. Louis, is in the city, in the interest of Manager Mitchell, and will remain some three weeks. He reports work progressing finely on the new theatre.

ROGERS.—Katherine Rogers' engagement summarily terminated at Baldwin's, San Francisco, on the 12th, and she was superseded for three nights by a newly-arrived musical combination.

PRESTON—PIERCE—IRVING.—Mrs. Isabella Preston, Emma Pierce, late leading lady of Fanny Davenport's company, and Ted Irving, now in Chicago, join Messrs. Brighton & Carver on the Minneapolis circuit.

WARD.—At the conclusion of her engagement at the Fifth Avenue, Genevieve Ward will appear in Baltimore. She sails for Europe on the 30th of June. In the Autumn she will return to the United States for another starring tour.

BERNHARDT.—Rev. Mr. Rainsforth, of the Episcopal Cathedral, Toronto, preached a sermon against Sarah Bernhardt, and the next day the rush for seats for her performance was something unexampled. The house at night was packed.

THOMPSON.—Den Thompson, we are informed, has abandoned his European trip, believing the Britishers would fail to appreciate his piece. We cannot see why. His typical portrayal of the New England farmer would give it a passport even in Zululand.

MACKEYE.—Steele Mackeye has effected the organization of his new company, a list of which we published last week. He opens at the Chestnut Street Theatre, Philadelphia, next Monday, in Won at Last, going thence to Eastern cities, and returning to the Bijou Opera House.

HARRIS.—Charles Harris, stage manager for Billee Taylor, was presented last Thursday with an elegant Albert gold watch-chain, with an onyx locket and gold pencil attached—the gift of Manager Henderson, D'Oyly Carte, E. E. Rice and members of the company. Manager Henderson made the presentation speech.

SHERIDAN.—W. E. Sheridan opened at English's Opera House on Monday evening, in Louis XI. to a large and appreciative audience. He was warmly received, and his acting highly extolled by the critics. The company supporting him is as follows: J. W. McCormack, Henry Belman, J. S. Townsend, Dion de Marbelles, J. J. Lodge, Frank E.

Jamison, W. H. Riley, Herbert Jones, Phillip Ray, Grace Cartland, Amelia Herbert, May Henry, Hattie Irving, Mrs. H. Moore, Nettie Irving, and others. May Henry made her first appearance upon any stage, and is highly complimented for her acting.

GRANGER—RIGL.—A Boston contemporary says Maude Granger and Emily Rigl are going to take the road with A Child of the State. This is news to us, yet the Boston scribes are so painfully correct (!) in matters theatrical, that we'll give credence to the report until otherwise informed.

ZULUS.—Eight Zulus arrived from England last week, and are now going through their native dances, incantations, etc., in a suffocating cellar at Bunnell's Museum on Broadway. They are a decided curiosity, but the people ought to be paid for plunging into the subterranean lazar-house to see them.

ROSSI.—Negotiations have been concluded between Signor Rossi, the great Italian tragedian, and Mr. Chizzola, and it is settled that he will appear in this city next November, supported by a company of his own countrymen. The event will be looked forward to with great interest—by those who understand Italian.

BOUCICAULT.—At the conclusion of his New York engagement Dion Boucicault will take the road with his new company, composed in part of the following members: Charles Stanley, J. W. Shannon, Frank Carlos, Arthur Moulton, J. J. Sullivan, Charles Parker, J. F. Favin, Lin Hurst, W. R. Falls, J. Stuart Clarke, John Daily, Mrs. H. J. Sargent, Emily Oldfield, Amy Lee and Rose Gordon.

GEISTINGER.—A writer, speaking of Marie Geistinger, the German actress, says: "She is a pretty woman of forty or thereabouts, a trim, round figure, with a waist indifferently squeezed into a wasp-like corset. How she could find breath enough to sing was a wonder. Her face is very winning and attractive in repose, and very expressive in action. She is not a good singer, although if she were to let out a reef or two in her waistbands she might encourage the audience and earn more applause. As an actress, however, she is very charming, very finished, and possesses the power of absolutely concealing her art."

LETTERS TO THE EDITOR.

Will you hear this letter with attention? As we would hear an oracle.

—LOVE'S LABOR'S LOST.

COLVILLE'S STROGGOFF.

EDITOR NEW YORK MIRROR: I have noticed a number of articles in your paper of late relative to Mr. Samuel Colville in connection with Michel Strogoff. In your last issue you say: "Sam Colville's rights for the United States and Canada to Denney and Verne's dramatization of the spectacle, Michel Strogoff, are likely to prove of great value," etc. You further say: "Independent of his legal and equitable rights in the drama, Mr. Colville is not likely to meet with any opposition, as the expenses necessarily entailed in the proper presentation of the spectacle are such as to deter any but our most responsible and enterprising managers from the attempt, and enterprising and honorable men respect Mr. Colville's rights, established by absolute purchase and large expenditure."

This special pleading in behalf of Mr. Colville at this time seems somewhat singular, and is certainly amusing in view of existing facts. Mr. Colville may have purchased Denney & Verne's French dramatization of Michel Strogoff, as played at the Chatelet Theatre in Paris, but that gives him no more exclusive right to the production of a dramatization of Jules Verne's novel of Michel Strogoff in the United States than it does to produce Hamlet or Macbeth. It is a well-known fact that Michel Strogoff was produced in New York city some two or three years ago and was a failure. It is a well-known fact that English translations of Jules Verne's novel, Michel Strogoff, have been floating about in the United States for a number of years, and can be found in any first-class library, or for sale by almost any newsdealer. In view of this last fact it is very clear that any shrewd American dramatist has had ample opportunity to dramatize or found a play upon the aforesaid novel, and it is not beyond the range of possibility or probability that an American writer may have made a play as well if not better adapted to American tastes than the French dramatization.

It is a fact that a number of plays founded upon Michel Strogoff have been written and copyrighted by Americans who certainly have as good a right to produce them as has Mr. Colville to produce the French version. Should any manager of means and enterprise in the United States consider either of the American productions better adapted to his purposes than the Denney version, I hardly think he could with justice be called dishonorable. He ought rather to be commended for encouraging American dramatic productions.

It is a fact known to the writer that two American managers of responsibility and enterprise, who would be most likely to take hold of a venture of the kind, have already declined to produce Mr. Colville's play, and one of the two is possessed of sufficient discernment to see that the dialogue of the French play is altogether too weak to take with an American audience.

WOBURN, MASS., March 21, 1881.

DEMAND GREATER THAN SUPPLY.

LYNCHBURG, Va., March 18, 1881.

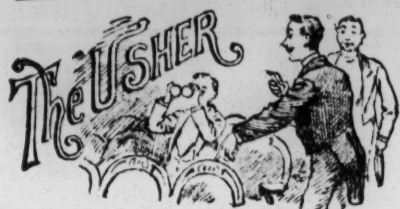
EDITOR NEW YORK MIRROR:

I feel the old standby, THE MIRROR—the only connection we have with the profession that can be relied on—you have a letter for me. There is only one fault to find with THE MIRROR, viz.: the demand is greater than the supply, and to buy one is nearly as hard as it is to get a Salvini professional matinee at the Park.

With regards,

Ed. L. Bloom.

Ada Gray Comb.



In Usher's
Mend him who can. The ladies call him, sweet.
—LOVE'S LABOR LOST.

Our esteemed contemporary, the *Star*, following the lead of THE MIRROR, took up Pauline Markham's cause in last Sunday's issue, and devoted a column of its valuable space to an interview with the actress. It may be interesting to print, in this connection, an extract from a letter written by a gentleman in the dramatic agency business, which I received last week. He writes: "I have just finished reading THE MIRROR, and am highly pleased with your article regarding Miss Markham. Last summer I discovered all that you have said; that she was struggling for an honest living; that she was ill, and I might add, inhumanly treated. I made up my mind then that whatever power and influence I possessed should be used to restore her to her former position. Several obstacles were to be overcome, and it took time, but events show that I have succeeded, and she received as cordial a welcome on her reappearance as greeted her some years ago. Two managers with whom she has played short engagements recently tell me that whenever they have good juvenile parts to dispose of they will want Miss Markham. I am very glad that you have been prompted by the same reason that prompted me—a desire to assist a struggling and deserving woman."

The past few pleasant days have brought the actors out in force on the Square. Wouldn't it be better, though, to hire a room for a headquarters during the Summer? A small subscription would pay expenses and do away with the objectionable features of curb-stone lounging.

Errors creep into the best regulated news papers, and the *Saturday Evening Herald* of Chicago, which belongs to this class, contains a number in the last issue which affect theatrical matters. "I observe," says a writer in the *Herald*, "another flagrant case of dramatic plagiarism which does not seem to have attracted the attention of the critics. It is said that John E. Owens, the comedian, is on his way East from the Pacific with a new piece called *That Man from Cattaraugus*, written by Percy Wilson, of San Francisco." Then he reproduces the synopsis of the plot of *That Man from Cattaraugus*, taken from THE MIRROR, and goes on to tell his foundation for stating that the piece is stolen property. "Now the name of the leading character in this play, the 'motive' and the principal situations of the plot, are stolen bodily from *Fashion*, a five act comedy, written by Anna Cora Mowatt. In her play, Adam Trueman, from Cattaraugus, was the leading character; his friend was on the point of bankruptcy through the shoddy and showy efforts of his vulgar wife, who turned the cold shoulder upon Adam when he visits her city home. It is impossible to believe that Percy, of San Francisco, could have hit upon such an absolute resemblance to an old play by chance, and if Mr. Mayo thinks for a moment that he has an original play, let him procure a copy of *Fashion*, and discover that the alleged dramatist of San Francisco has taken his ideas bodily from the work of a talented woman, who, for years, has slumbered in her grave."

I have never seen a copy of the play *Fashion*, alluded to by this writer, nor has its fame reached my ears. Nevertheless, I am quite positive that Anna may keep right on slumbering indefinitely, undisturbed by any fears concerning her play. It is possible that the German comedy, *The Cattle Dealer of Austria*, from which Mr. Wilson adapted his piece for Owens, was known in Mrs. Mowatt's time, and that that talented and beautiful woman may have taken it as a base of operations for *Fashion*, but I doubt it. Even if this were the state of things, our contemporary can hardly accuse Mr. Wilson of a flagrant case of dramatic plagiarism, as published foreign compositions are public property over here. By the way, perhaps the *Herald* will explain what connection Mr. Mayo has with Mr. Owens, Mr. Wilson, or cattle dealer comedies?

Elliott Dawn—who has been devoting his time to patents of late—also founded a comedy which he called *The Willoughbys* on this same German piece. He sent the manuscript to Mr. Owens a year or so ago, and has a telegram from that gentleman now in his possession in which his terms are asked for the exclusive right to *The Willoughbys*. Mr. Owens returned the copy to Dawn shortly after, as the adapter put what the comedian considered too high a price upon his work. Next Dawn heard that Owens had produced a play in California the plot of which was identical the same as *The Willoughbys*. Dawn now threatens to get out an injunction and prevent the production of *That Man from Cattaraugus* next Monday night—which would be a very foolish and unprofitable move on his part.

No doubt the Willoughbys suggested to

Owens the idea of getting another comedy from its source, but this he had a legal right to do. I doubt if Dawn can make his case strong enough to procure legal interference with Wilson's adaptation.

Tuesday the court made Genevieve Ward's injunction perpetual against Messrs. Moss and Wallack. Judge Sedgwick, in his opinion, says the authors have no interest in the issue, and that the defendants' claim that they have a right superior to the plaintiff is not supported by proof. The defendants do not claim that the words of Miss Ward's agreement were used by mistake, nor do they claim that the authors intended to use words that on their face should show a restriction of performance in America. Plainly, the agreement was not in its terms what the parties meant that it should be. The parties are bound to the construction that the laws make of the terms they intentionally used. The subject matter of the right transferred to plaintiff was a right to produce the play upon the stage without thereby publishing it so that others might use it. This was a perpetual right, and when such right passes beyond their power the authors have no right to question what is done with it. There is but one right, although it may be used in different places. The injunction is continued, with \$10 costs to abide the events. This of course settles the matter forever, unless Moss and Wallack take it into their heads to appeal.

The public, with the taste of Wallack's performance still in its mouth, will regret this decision perhaps more than the defendants themselves.

My friend, the Man About Town of the *Sunday Star*—who is by no means the rough that his picture makes him appear—wants to fasten the responsibility of a funny error and a silly joke on THE MIRROR. At his last public appearance in print he said:

To the Lambs' dinner hangs a lamb's tale. THE MIRROR announced, in a personal paragraph, that William Elton had given a dinner to sixty persons, thus crediting him with everybody present. It was a ridiculous mistake, but of course every paper cannot be as accurate as the *Sunday Star*. The next day some waggyish Lambs met together, with Vice Ram in the chair, and concocted a bill for the whole dinner, amounting to \$618 40. Among the charges were "Chartreuse and chewing tobacco" and "advances for cab fares." Elton received the bill just as he was going on for Bob Acres, and he was in such a state that the audience declared his trembling as Bob was more natural than life.

I'll concede that every paper cannot be as accurate as the *Sunday Star*; but neither can every man be as inaccurate as my friend the Man About Town. He is a sort of journalistic octopus—blessed with one body, but possessing many arms. Each arm has a hand, and each hand wields a quill. In the case of the Lambs' dinner, it happens that the Man About Town himself gave THE MIRROR material for the personal alluded to. It was literally taken and printed in the good faith begotten of trusted friendship. Possibly the M. A. T., who attended the Lambs' dinner himself, had not recovered from a night of very hilarious jubilee when he encountered THE MIRROR representative. *Quien sabe?* This being the case, the handsome note of apology from the M. A. T. that will be on its way to THE MIRROR almost before the ink on this page is dry, will be accepted with equally handsome frankness; and the next day my friend strolls Union Squarewards I shall indulge his particular fondness at the Criterion until he lets out the fact that his anecdote about Elton was a rock-and-ryed fairy tale.

Mr. P. T. Barnum is kind enough to send me two columns of puffery for his show with a polite hint to copy the same. Some of these puffs are as remarkable as the delicious display of cheek that is responsible for the modest request to devote nearly half a page of this issue gratuitously to Mr. B. and his edifying exhibition. Here is one of the items that is a fair specimen of its companions:

Professor Johnson, the famous lion tamer of the Barnum & Bailey combination, lives with his family. Now, if the lions lived with "Professor" Johnson's family, or if Barnum and Bailey lived with "Professor" Johnson, or if the beast tamer lived with his lions, or if he lived with two families, we might marvel—but the thrilling information that the "Professor" is like ordinary husbands and fathers; that he honors his conjugal vows; that he prefers the society of his offspring and spouse in private life to that of his ferocious pets, has very little significance to the ordinary reader.

Evidently a writer on *Puck's* staff had a hand in the composition of these puffs preliminary, judging from the scurrilous funny note that heads the rest, which states that "Barnum pays his leapers double salary this season to whirl twice in the air." But this pales in comparison with that which tells how "Prof. Anstingstall makes Barnum's twenty elephants stand on their heads at command, while their precision in drill is a study for country militia. They do almost everything but read a newspaper, and the Professor says he don't wish to teach them this until after election." Ha! ha! If the writer of that [dangerously laughable para-

graph will come out of his anonymity, I will use my best endeavors to get him the brilliant position of epitaph writer on the *Clipper*, where he will have a capital chance to distinguish himself in his own particular field.

Some actors are fools in some things. John Owens—save the mark!—is one of these. He says that he can tell an actress' abilities from her actions in the street. This perhaps accounts for the many "queer" fakers he has put into the cast of *That Man from Cattaraugus*. I believe the piece is good. Owens' talents are undoubted. But when he relies on the private behavior of people who apply to him for positions in his company, I think your friend THE USHER is quite justified in writing him down a fool.

A rough chambermaid, soubrette, old woman or juvenile does not bear a label of her line of business on her breast about with her in the streets. In times past actresses have called down harsh strictures upon themselves for betraying their vocation by *outré* dressing and "shop" talk in public places. But this is happily now a thing of days gone by. Modesty of attire is looked upon by the ladies of the profession as an essential to their walk of life. How Owens picks his rough chambermaid, in the new order of things, is more than I can make out. Rough chambermaids abound in hotels, and perhaps the one he got for his opening came from the Sturtevant House. When he wants an old woman he selects a decrepit scrub girl from the same source. When a juvenile is required, a buxom housekeeper is secured.

Wouldn't it be a capital idea for Owens whenever he is making up a new company to apply to a first-class intelligence office on Sixth avenue, for his people? Men are queer animals.

Chee-yild Harold's Jonah.

The interview with Harold Warren in our last issue, which gave that gentleman's version of the burst-up of The Guv'nor company playing under his management, has raised a ripple of indignation among the good people of Pennsylvania and their newspapers. We have received several communications on this subject from various quarters, which would seem to indicate that Mr. Warren's strictures upon the people that did not see fit to patronize his performance were prompted by other than impartial sentiments. First comes a letter from a gentleman residing at an important point on Mishler's circuit:

WILKESBARRE, Pa., March 19, 1881.

HARRISON GREY FISKE.
DEAR SIR: I notice in your last issue that Mr. Harold Warren has been airing himself to one of your representatives in reference to his last trip through this section with a fourteenth rate company, attempting to play The Guv'nor. As he has thrown reflections upon this community which he knows to be untrue, I think I have a right to be heard on the subject. The first assertion he makes shows his ignorance, as he speaks of Allentown being in the coal region. He would do well to study up a little before rushing into print, as Allentown does not happen to be in the coal region. Then comes the following brilliant announcement in regard to the people of this section: "They are all Germans (or, as the people call them, Pennsylvania Dutch), and cannot appreciate anything higher than a variety show or negro minstrel performance." In this assertion he includes all the towns in the Mishler Circuit, and as this place is one of them, we are of course included and made out, by this jack-anapes, to be a lot of numskulls. Whether Warren's party of frauds played here under Mishler I do not know; they were not advertised, if I remember correctly, as being under his management, however. This city has been visited by a great many of the best artists in the country, among whom I might mention Nilsson, Cary, Kellogg, Neilson, Jefferson, Maggie Mitchell, Charlotte Cushman and a host of others, who have never failed to be met by large and appreciative audiences. In fact, it is the exception when a good company appears here that they are not well patronized. I would say, in this connection, that there is not a place in this country of its size that can turn out a more refined, cultured and discriminating audience than this same city of Wilkesbarre. He complained of having played to business as low as \$10. All I have to say on this subject is, that just as many people as the \$10 represented were swindled. The piece was presented in about as poor a manner as any I ever saw, the acting being execrable. The company worked entirely upon the reputation of the company which appeared at Wilkesbarre, as their press notices will readily show. How Manager Mishler ever got stuck by such a party as Warren's I cannot imagine. He must have gone blind and engaged the company, on the strength of the piece, without having seen them present it, as he has not the judgment I have always given him credit to have if he engaged them with his eyes open. In conclusion, to show that my opinions are not given from prejudice, I extract from an article which appeared in one of our local papers a few days since, on the subject of poor shows, the following: "Fortunately, these cheap combinations don't last very long, and it is with feelings of pleasure that we are able to chronicle right here the fact that the late congregation of frauds who imposed upon us recently with The Guv'nor came to grief a few days after, in Reading." As Mr. Warren did a great injustice to Manager Mishler as well as insulted the intelligence of this community, I felt bound to answer his base insinuations.

Yours respectfully,

FRANK R. LYNCH.

Our correspondent's points seem to be well

taken, and very conclusively rebut Mr. Warren's "base insinuations." To further substantiate his denials, however, we find in the Allentown *Evening Chronicle* the following brief rejoinder:

SLANDERING THE DUTCH.

Harold Warren, who brought The Guv'nor to Allentown, says Allentown is in the coal regions. If we know ourselves Warren is mistaken. He charges that the Pennsylvania Dutch don't patronize anything but minstrel and variety shows. Again he is mistaken. The truth is, the Pennsylvania Dutch are not so dumb as the name sounds, and the man who brings a poor entertainment to Allentown is sure to discover that our people can't be fooled. We have had numerous first-class entertainments this Winter which have almost without exception been largely patronized. The Comedy of Errors and As You Like It are not of the variety order, neither is the Pirates of Penzance, nor Uncle Sam's Liar, nor Deacon Crankett, nor a dozen more of the plays which have drawn big houses this Winter and been received with unbounded enthusiasm. The people here know what's what, and that's the reason Mr. Warren doesn't like them.

Doubtless our Allentown contemporary is correct, and, as it delicately insinuates, Mr. Warren does not know "what's what"—or, to speak less tersely, what's the proper style in which to cater to the wants of our provincial friends. But the difficulty does not end here. We have still more charges and counter-charges to present to the attention of our readers. Mr. Warren himself sends the editor of THE MIRROR a communication in which he takes certain exceptions to his interview as it appeared in print, and petitions for several corrections on our part. Since we are no believers in the excision of important passages from comedies—either theatrical or journalistic—we give space to the unfortunate gentleman's letter:

NEW YORK, March 17, 1881.

MY DEAR MR. FISKE:

In the interview reported in this morning's MIRROR your representative must have in part misunderstood me, and in justice to Mr. Mishler I wish you would make the necessary correction. He says: "Mr. Mishler inveigled me into playing in the towns on his circuit." I did not make use of the word "inveigled." I simply said that "Mr. Mishler should certainly have known sufficiently about the Guv'nor to foresee the utter absurdity of taking it into places where even the title seemed to puzzle the people, and where the play could not be understood, and in addition, that the assurances held out to me with regard to the business I would do in Reading deluded me into the belief that I could place myself on a firm footing and retrieve my losses." Another mistake is that Mr. Stephens and Mr. Spencer did not contract to pay all their expenses, but only their board. Mr. Stephens paid his fare back to New York without my knowledge, and I paid Mr. Spencer's. Trusting you will make these corrections, believe me very truly yours,

HAROLD WARREN.

This letter was shown to the gentleman of THE MIRROR staff who wrote the interview with Mr. Warren, and he in turn demanded room for his little statement. For the same reason that we publish Warren's letter we are obliged to give our representative the same fair privilege. We interviewed the interviewer ourselves.

"What satisfactory answer, sir, can you make to Mr. Warren's accusations?" "Simply this: his letter corrects the mistake he made himself. In our interview he led me to believe that had it not been for the inducements held out by Mr. Mishler, he would still have been on the road with his company, and doing well. The word 'inveigled' may not have been used by him, and if it expressed too forcibly what he wished to convey, it was precisely as I understood his positive assertions. As to the 'mistake' about Messrs. Stephens and Spencer, Mr. Warren distinctly told me, without qualification, that they contracted to pay their own bills. The mistake was his own. However, no especial harm has been done, and his communication explains better what he meant than that which he conveyed in his interview with me, which was reported correctly, as I understood him."

We have no particular interest in the inside history of the fitting Guv'nor company. Whether the money that was lost in the venture came from Mr. Warren's own purse or from the pocket of a young lady novice who was a member of the organization, are matters that concern the manager alone. What we wish, however, is to give every body interested a fair chance for explanation, and then submit our own solution of the whole trouble. Mishler's circuit, the Pennsylvania press, Warren and our representative have all stated their cases. Now we will advance our humble theory to show why the party came to grief.

"Harold Warren" is the theatrical name of a young gentleman of this city whose family dwells in a fashionable quarter. They are totally ignorant of the managerial enterprise of their hopeful son. (We have no desire to expose the latter's social identity, and we will let the stage appellation he has chosen cover his personality.) Like most young "society" gentlemen—so called to distinguish them from those who follow the stage legitimately as a profession—Mr. Warren knows nothing about theatrical management. Why should he? His education has been confined to the advantages of an uptown school; his accomplishments are such as to make him a highly desirable parlor ornament. At a reception, kettle-drum or dancing class, he is "all there," and every young lady with whom he has slid through the peculiar waltz of the day will gladly come forward and testify that he is a very charming fellow. But when it comes to dealing with country theatres, bill posters and hotels, he finds matters strangely altered. The society lady waltzes with Mr. Warren at his invitation, but the leading

lady waltzes away when salary is not forthcoming. It is difficult if not impossible for a novice at management to succeed at the start, and Mr. Warren's burst-up may be in part attributed to the misfortune of his inexperience.

But in this particular instance there were sinister influences at work that precipitated the ultimate death of The Guv'nor combination. Mr. Warren is a friend of Gommy.

Gommy is said to draw \$25 a week for alleged dramatic criticisms that appear in the *Times*.

Gommy is also a contributor to THE MIRROR at \$30 per half column. Its articles have never been printed, but it has written them all the same.

Gommy is, we believe, neither a "he" nor a "she." It cannot be declined, but is "parsed" by every person of good sense and judgment that happens to come near it.

Gommy, as we said before, has an intimate friendship for Warren. What more natural than that Gommy should use its position on the highly influential *Times* to puff its bosom—we suppose "its" have bosoms—friend? This Gommy forthwith did. It indited a complimentary notice about "the Harold Warren Guv'nor company that is successfully touring Pennsylvania." A copy of the *Times* reached the town where Warren was due, and the receipts dropped thirty per cent. Innocent of the real cause, the blithe young society manager mentally consigned the simple townspeople to Hades.

Two days after Gommy managed to slide in another favorable mention of its friend. That night, after the newspaper mail had arrived, Mr. Warren's company played to \$10. Then the society manager blandly cursed Mr. Mishler and commenced to talk about "inveighing."

Gommy finally put in its last destructive broadside of praise. This settled the whole matter. The doors were thrown open for the performance that same night in a Pennsylvania town. The company was there, the theatre was there, the manager was there—but the audience was not there.

Gommy—Warren's neuter Jonah—had killed its friend's managerial aspirations. The company came back to New York next day.

A Californian's Comparison.

Lester Wallack drew exceptionally large audiences at the Windsor last week in his original creation of Elliott Gray, in *Roadside*. While his rendition has many fine points, and he is the universally admitted New York favorite in the role, it does not, it seems to us, possess the smoothness nor effectiveness of Lawrence Barrett's, particularly in the gypsy dell scene. Wallack's coaxing of the child from the tent by the familiar song which had so impressed itself upon the infant's mind, was given unimpressively and too fast, and while walking about the tents; his voice, too, had no persuasiveness about it, and was loud enough to be heard by the gypsies if they had been a mile away. Barrett, on the contrary, drags himself from tent to tent, every movement showing the preciousness of his situation and the necessity for thorough quiet; the song he gives in a subdued, earnest tone, and when the child, enchanted by the familiar air, stealthily protrudes its head from the tent and is discovered by Elliott (Barrett), the acting of this gentleman is simply thrilling, and a feeling of unexpected horror (so to speak) takes possession of the audience. This was not the case in Mr. Wallack's portrayal. The scene, which is the most intensified in the play, was listless and ineffective. Those who had never seen the piece before simply opened their optics a little, while with Barrett the audience not only opened their eyes in amazement, but an audible "ah" escaped from every breast—a sigh that pictured more forcibly than anything else the potency of his characterization. In some of the minor scenes Wallack displayed more self-possession than Barrett—notably, his surprise at the presence of the robber in his bed-chamber at night; but this is no credit in the rendition, for it was not natural. No man lives who could confront a cold hammer in the dead of night in the hand of a ruffian with the imperturbable gravity that Mr. Wallack did in this scene. Barrett, on the contrary, evinced some trepidation—not to say fear—which gradually gave way to a coolness necessitated by the exigencies of his position. These are distinctive features of difference in the portrayal of the character that makes Mr. Barrett's super-eminently superior, and as they are original with him, he must be entitled to the badge of supremacy. To use a Chicago phrase there is a "stilted evenness" about Mr. Wallack's Elliott Grey which expends itself in the idea of self-importance and which pleases many, but in Mr. Barrett these blemishes are absent, and we see the student playing to the players, conscious only of his duty to the part; and this, to our mind, is the integer that completes the sum of the latter's superiority as Elliott Grey.

The repeated warning of the American proprietors of Billee Taylor, Messrs. Carte and Rice, in regard to any infringement of their rights, have, it seems, been heeded by managers. The Laurent-Correlli Company, who had it announced for Monday next at the Gaiety Theatre, Boston, have withdrawn Billee and substituted another. Evidently Manager Wentworth has it wise to retreat in time and not run upon himself the weight of law opinion.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

The Fakir of Ava and Whiston during the entire week to good business. Booked: Fanny Davenport 25th and 26th (matinee 26th) in From-From, As You Like It and Camille. Cos. booked at this house for the month of April: Denman Thompson, Tony Pastor, Boston English Opera co., Rial's Uncle Tom co., Rentz-Santley Novelty co., Haverly's Mastodons, Tony Denier's Humpty Dumpty co. Manager Footo is negotiating with Lester Wallack for the early production of Rosedale; Herne's Hearts of Oak, Harry Clapham's Minstrels and Neil Burgess are also in course of negotiation. Levantine's Novelty Theatre (Frederick F. Levantine, manager): Large houses were attracted during the opening week under the new management. The co. was a first-class one throughout.

GRAND CENTRAL THEATRE (P. Curley, proprietor): Large audiences are in attendance nightly and the performances evidently satisfactory.

UTICA.
Opera House (John Abercrombie, manager): Barney Macauley as Uncle Dan'l played here 17th to large audience, fully 1,600 persons being in the house. McEvoy's Hibernian showed to poor houses 18th and 19th, but deserved better, as they give a good entertainment. Sarah Bernhardt in Camille 23d to big business. Coming: 24th, Joseph K. Emmet; 25th and 26th, Boston Ideal Opera co. in Olivette; 26th, Fatinitza matinee and Bohemian Girl 26th. Booked: 29th, Yale College Glee Club; 30th, Leavitt's Burlesque Opera co.; 31st, Fun on the Bristol; April 1, George S. Knight in Otto; 2d, Emma Abbott Opera co.

OSWEGO.
Academy of Music (W. B. Phelps, manager): W. Burke Cockran lectured 17th to a good house. Barney Macauley in Uncle Dan'l to good business 21st. Emmet in Fritz in Ireland is billed 23d. Haverly's Widow Bedott Comedy co., Strakosch Grand Opera co. and Mrs. Scott-Siddons have all canceled.

BINGHAMTON.
Academy (A. D. Turner, manager): Abbey's Humpty Dumpty 16th to fair house. Miner's Pat Rooney comb. 17th to good house. Booked: B. Macauley as Uncle Dan'l 24th; George E. Stevens' Uncle Tom's Cabin 25th; Boston Ideal Opera co. April 1.

SCHENECTADY.
Union Opera House (E. W. Moore, manager): Commodore Nutt's Tally-Ho co. 18th to fair business. Booked: Thompson's Comedy co. 25th and 26th; Eh Perkins 21st, under auspices of Union College.

ONEIDA.
Conroy Opera House (Lieut. Cavana, manager): George Holland and co. 14th, 15th and 16th in Our Boarding House; show good and audiences ditto. They return in six weeks.

ELMHURST.
Opera House (W. E. Bardwell, manager): Jay Rial's Uncle Tom's Cabin 16th to good business. Booked: My Geraldine, The Galley Slave, Boston Ideal Opera co., Buffalo Bill.

AUBURN.
Academy of Music (E. J. Matsor, manager): 17th, 18th and 19th George Holland, with a fair comedy co., to a good business.

BRIDGEPORT.
Ward's Opera House (G. R. Ward, manager): The McDiarmid Family billed for 24th.

JACKSONVILLE.
Institute Hall: Robert J. Burdette lectured 18th to fair audience.

New Jersey.

TRENTON.
Taylor Opera House (John Taylor, manager): The past and present weeks are the only ones that are without an attraction since the season opened, but the future promises to make amends for this. Only attraction booked for this month is Nat Goodwin's Frolics on the 28th. Indications are that he will have a crowded house.

NORTH CAROLINA.
Opera House (E. J. Pennypacker, lessee and manager): Ada Gray 17th, 18th and 19th to poor business, owing to the fact of its being Lent and the excitement occasioned by city elections. The performance throughout the entire engagement was excellent, Miss Gray being repeatedly encoored and called before the curtain. Jay Rial's Humpty Dumpty troupe 23d.

CHARLOTTE.
Opera House (L. H. Sanders, manager): Rice's New Evangelist 17th to good house, but the play does not compare with the old Evangelist.

NEBRASKA.
Lincoln.
Opera House (Ed. A. Church, manager): Rosabelle gave The Housewife 12th to light house. On Monday as Julia in The Hunchback she drew but a small house, and 15th Evadne to the smallest house of the three. Rosabelle's drawing powers seem to be very limited in Lincoln, which may, perhaps, be attributed to the fact that having been a resident here the people would scorn to have her show them how to act. Rosabelle possesses much dramatic talent, however, and should be encouraged.

OMAHA.
Academy (J. S. Halbert, manager): Judge J. W. Dick occupied the building last week with his "illuminated lectures," which drew well. 19th and 17th Minnie Palmer and her

Boarding House co. held the boards. The judgment of the audience was that Minnie Palmer was passably good, but the play very bad and co. worse. Maggie Mitchell is to be here 18th, the elements permitting. Every seat in the house that is desirable is sold. Several other cos. are booked, but their appearance is uncertain because of the snow, ice and water blockades. Manager Halbert says he doesn't look for a co. till they have registered at the hotel.

NEVADA.
Carson City.
Carson Opera House (John T. Preddy, manager): The Emmet Melville English Opera co. gave two very successful entertainments 7th and 8th. The co. go East as far as Salt Lake City, playing at Ogden 14th, at Salt Lake City 15th, 16th, 17th, 18th and 19th; then on the return trip to San Francisco. The John A. Stevens comb. gave two nights at the Opera House, 17th and 18th, playing Unknown and Passion's Slave. Mack's Minstrels gave a performance at the Opera House 14th.

OHIO.
Cleveland.
Opera House (L. G. Hanna, manager): Mr. and Mrs. McKee Rankin in The Danites closed an unsuccessful week 19th. The piece is no longer a drawing attraction here. The inimitable Lotta this week in Zip, Musette and Little Nell; 28th week, Neil Burgess in Widow Bedott; April 4, Rial & Draper's Uncle Tom.

CLINTON.
Academy of Music (John A. Ellsler, manager): Needles and Pins drew moderately well last week. Mr. Daly has an excellent co., but his play is a trashy affair of the farcical order, and in less capable hands would prove exceedingly rapid and tiresome. Oliver Doud Byron 21st, 22d and 23d in Across the Continent and Ten Thousand Miles Away. Balance of week Mrs. G. C. Howard in Uncle Tom's Cabin; 28th, Annie Pixley.

THEATRE COMIQUE (B. C. Hart, manager): Good houses last week and a fair show. La Rue's Minstrels open 21st.

ITEMS: Manager Hanna returned last Thursday from a business tour to New York. A stock co. has been organized for the purpose of giving weekly performances in Reeve's Opera House, Newburg.—Legion of Honor and The Stage Struck Yankee are billed for 26th.—Second concert of the Cleveland Zither Club 24th.—A fine full-length portrait in oil of Neil Burgess adorns the Opera House entrance.—The advance sale of seats for Lotta's engagement is unusually large.—Our managers are entirely overdoing the Widow Bedott and Uncle Tom business here this season. People want something newer and more attractive.

COLUMBUS.
Comstock Opera House (Theo. Comstock, proprietor): Frank Comstock, business manager: Gus Williams had a good house 14th. Haverly's Colored Minstrels 16th to a large house. Mr. and Mrs. George S. Knight, supported by a good co., played Otto 18th to fair house. Buffalo Bill 19th to large house. Coming: Leavitt's Specialty co. 24th.

Grand Opera House (Col. Theodore Morris, manager): Herne's Hearts of Oak did a fair business 14th, 15th and 16th. The scenery was very good but the play dragged somewhat. Mrs. G. C. Howard's Uncle Tom co. 17th, 18th and 19th to light business. Coming: Hermann 28th, three nights; Corinne Merriemakers return visit 31st and April 1 and 2; Baker & Farron return April 7 and 8; Danites, Pat Rooney and Denman Thompson loom up towards close of month.

ITEMS: Ed. Thompson of Chillicothe has become stage carpenter at the Grand.—Baker & Farron will very likely cancel their dates April 7 and 8 at Springfield and Chillicothe, playing them here.—Of all dizzy Uncle Tomers Mrs. G. C. Howard's is the worst. Nine people comprise the co. Four bootblacks were specially engaged to help them out.

SPRINGFIELD.
Black's Opera House (George W. Emery, manager): Gus Williams gave Our German Senator to a fair house 15th. Mine. Rentz's Minstrels, under management of Kit Clarke, gave a good show to fair business 16th. Buffalo Bill 17th to standing room only. Mr. and Mrs. George S. Knight in Otto 19th to small house.

ITEMS: Dr. James Headley and business manager, Gus Bavaert, were in town last Friday.—Manager Kit Clarke contracted with the Strobbridge Lithograph Co. of Cincinnati last week for 60,000 mammoth colored lithographs for Leavitt's New Gipsy Opera Minstrels.—Prof. Estabrook of Dayton is in the city.—Manager M. B. Leavitt dropped in on the Minstrels last Wednesday. Mike is full of business.—Both skating rinks are booming.—Springfield played four good shows last week to good business.—The Mirror can be had every Friday evening at Pierce & Co.'s Market street.

TOLEDO.
Wheeler's Opera House (C. J. Whitney, manager): For the past week we have had no entertainments of any kind at Wheeler's. Hartz, magician, begins a five nights engagement 21st, to be followed by Strakosch-Hess Opera troupe 26th. Booked: Robson & Crane April 4 in Sharps and Flats.

Adelphi Theatre (Fred McAvoy, manager): Opening 21st, the Four Emeralds, Gibbons, Russell, Conway & Kennedy. The Ryans, Perry & Lulu, sketch artists; Mary Price, vocalist, and Kitty McDonald in Irish songs and dances. Business fair.

ITEMS: The Sunday evening entertainments given by the Adelphi co. at German Hall are becoming very popular and are well patronized.—The Mirror can be found every Thursday evening at Frey's bookstore, 35 Monroe street.

CHILLICOTHE.
Opera House (Ed. Kaufman, manager): Bogardus & Son are heavily billed for 25th. Booked: Herrmann the Magician 30th; Baker & Farron April 8.

Masonic Hall (Phil. Klein, manager): Gus Williams in Our German Senator 12th to a packed house. Booked: Rive-King Concert co. 28th; Anthony & Ellis' Uncle Tom co. April 12.

ITEMS: Manager Kaufman was at Dayton the fore part of the week trying to arrange with Haverly's Colored Minstrels for a week's engagement.—Mr. Landis arrived yesterday with the new act drop curtain for the opera house.

PORTSMOUTH.
City Opera House (John Wilhelm, proprietor): Claire Scott Dramatic comb. 17th, 18th and 19th to medium audiences. Booked: Joseph O. Gulick April 7; Standard Dramatic comb. of Chicago 9th; Bagardus & Son sharp shooting 29th; Mme. Rentz later.

ITEMS: The Tiffin Opera House co. passed

through the city last week en route to Tiffin, O.—Sosman & Landis, scenic artists of Chicago, Ill., have decided not to paint a drop curtain for the Opera House of this city.

NEWCASTLE.
Shroyer Hall (James Shroyer, manager): Duprez & Benedict's Minstrels had the house packed 18th. All the office chairs in the block were borrowed by the crowds. Show business improving here. The Clio Club will play 22d instead of 16th, as was first stated.

ITEM: William J. Stabler of this city is in Kokomo rehearsing the Captain in Pinafore with the Kokomo Opera co. This co. will present Pirates of Penzance in April.

SANDUSKY.
Biemiller's Opera House (William Stoffle, manager): Rentz's Female Minstrels 14th to a large house. Fanny Davenport extensively billed for 21st, 329 tickets being sold within two hours after opening of the box sheet. Booked: N. C. Goodwin in Hobbies April 4; Abbey & Hickey's Humpty Dumpty 15th; Galley Slave 18th; Harrison's Photos 23d.

MUSIC HALL (Charles D. Mead, manager): Buffalo Bill in The Prairie Wolf 16th, to a crowded house; Haverly's Genuine Colored Minstrels played to a large audience 17th.

ITEM: The skating rinks are doing an immense business and are hurting theatricals.

AKRON.
Academy of Music (W. G. Robinson, manager): Emma Donald Concert co. 8th to a small but appreciative audience; the performance was an artistic one. Coming: The Rive-King Concert co. (second visit) 24th; My Geraldine 25th.

NEWARK.
Opera House: Mrs. Howard's Uncle Tom's Cabin 21st to fair business. Booked: Annie Ward Tiffin April 6; Bartley Campbell's My Geraldine March 31.

MUSIC HALL: is under repair and has nothing booked just now.

Dr. James Hedley the physiognomist gave six lectures this week to good business; the Rive-King Grand Concert co. at City Hall 18th in a grand programme to a splendid audience.

REED'S OPERA HOUSE (C. A. & G. P. Reed, managers): Booked: Rive-King Concert co. 23d; Duprez & Benedict's Minstrels May 2.

ITEM: Robert J. Burdette, the Hawkeye man, is in town. He lectures here in May. No date yet.

Grand Opera House (Opera House co., managers): Gus Williams in Our German Senator 18th to good business. The performance was much enjoyed—but that play! Coming: Boston Ideal Uncle Tom 31st.

Opera House (Louis Schaefer, proprietor): Mrs. G. C. Howard's Uncle Tom drew a packed house 15th, I think the largest of the season. Coming: Hyer Sisters 21st, 22d.

New Opera House (John Kivling, manager): Gus Williams in Our German Senator 16th to immense business. Archibald Forbes in lecture 21st.

Pennsylvania.
Pittsburgh.

Opera House (John A. Ellsler, manager): Bernhardt came 14th and 15th and played to very good business. The engagement did not create any great enthusiasm; in fact, our people did not go into ecstasies over the French woman's acting or her wardrobe. John S. Clarke filled in the balance of the week to large business. Herne's Hearts of Oak open 21st for the week, followed 28th by Lotta.

Library Hall (W. W. Fullwood, manager): Anthony & Ellis' Uncle Tom party closed a large week's business 19th. Popular prices prevailed. Haverly's Widow Bedott party 21st, week. Mrs. Boardman lectures 29th and Archibald Forbes 30th. Ford's Olivette co. 31st and April 1 and 2. Huey & Hardie's Child of State comb. 4th.

Lycium (John A. Ellsler, manager): Buffalo Bill and party 24th for three nights.

Williams' Academy (H. W. Williams, manager): An excellent show was that given at this house last week by Schoolcraft & Co's Electric comb. Large business. The comb. will remain over another week and will be strengthened by Cogill Bros., Nellie Richards, Harry La Rose, Frank Melrose, Carl Hertz and Kitty McDonald.

ITEMS: Engelhardt's big whale attracted large crowds last week. The monster remains another week.—James K. Cornack, exalted ruler of Pittsburgh Lodge No. 11, Order of Elks, assumed the management of the Central Hotel, this city, 17th. James entertains most of the professionals who visit this city. Haverly's Mastodons will be at Library Hall early in April.—Prof. Moditt lectured at the Lycium 18th and 19th to good business.—Harry Woodruff, now traveling with the Hearts of Oak comb., will in all probability star next season.—Annie Pixley appears at the Opera House April 11.—Luke Schoolcraft did not appear at the Academy last week, having been called home on account of the serious illness of his wife.—The week of 2th will be the last one of the present season at the Academy. From April 4 until Sept. 5 the house will remain closed in order to make improvements.—Minnie Foster of the Anthony & Ellis' co. ran a nail in her foot here last Monday and was unable to appear during the greater part of the week. Schoolcraft & Co's join B. W. P. & W.'s Minstrels next season.—W. H. Crompton, now with Herne's Hearts of Oak comb., is an old Pittsburgher. His friends speak of tendering him a benefit during his stay here.—N. H. Cook joined Anthony & Ellis' co. here to play Uncle Tom, and J. S. Cavern left the party.

ALLENTOWN.
Academy of Music (B. J. Hagenbuch, proprietor): As You Like It was produced 17th with Mrs. Scott-Siddons in the character of Rosalind. Notwithstanding the inclement weather a crowded house witnessed the play, which, however, did not prove satisfactory. The support, with one or two exceptions, was not strong, and the performance throughout a very moderate one. Helen Potter's Pleiades co., under management of G. A. Aschbach, will appear 29th; Leavitt's Burlesque Opera co. April 5, and Hassler's Concert troupe 6th.

ITEMS: Dudley McA. Dow, the advance of Rentz-Santley Novelty co., and Mr. Sidney, general agent for Tony Denier, were in town during the week, and both have handsomely billed their respective shows.—The Leslie Bros., Fred & Louis, have been re-engaged by Tony Denier and will help fill the programme at Philadelphia 28th.—A burlesque on Billie Taylor is being actively rehearsed by the Rentz-Santley Novelty co., and Allentown will witness its first production 29th.

Wagner's Opera House (Wagner & Reis, proprietors): The dramatic event of the year

was the appearance of Sarah Bernhardt on the 17th. At the auction sale of seats \$6.50 was the best bid for first choice. Reserved seats in the gallery sold for \$3, every one being taken. The receipts were a trifling over \$3,000, leaving a handsome profit for the manager, who paid Manager Abbey less than \$2,500. Leavitt's Burlesque Opera co. played to good business 18th and 19th. Abbey's Humpty Dumpty troupe has changed its date from the 30th to the 28th. Emma Abbott is booked for April.

GEM THEATRE (M. J. Cain, proprietor): Myles Morris has been appointed business manager of this house. Business has been good during the week, and the performances sparkling.

ITEMS: The Opera House during the present week (21st to 26th) will be occupied by a six-day walking match. Charles Rowell gives exhibition walks.—All the advance agents, yea, even the actors, are stuck on this place. Our glorious climate seems to agree with player folk. George S. Knight, Nat Goodwin, Charles Bowser and a host of others can tell interesting stories of their experience in the capital of oildom.

LANCASTER.
Fulton Opera House (B. Yecker, proprietor): Tony Denier's Pantomime co. 16th to a \$500 house; 17th, Billy Andrews' Variety co. to very light biz; 18th, Martin's co. in Around the World in Eighty Days drew a large audience. Booked: Rentz-Santley co. 21st; Smith & Mestayer's Tourists 22d; Olivette by Ford's Opera co. 23d.

ITEMS: Billy Andrews was arrested and locked up as soon as he arrived here for debts contracted by him last Winter when he ran a low variety theatre here, but when his creditors found there was no chance of getting any money out of him they let him go. The next day he went to Columbia, but the opera house there was closed against him, and the co. walked nearly all night before they could get lodging. His co., which is a very poor one, can't get far at this rate. —Charles L. Davis canceled his date on account of sickness.

COLUMBIA.
Opera House (J. H. Zeamer, manager): Fun on the Bristol 11th by the Jarrett & Rice co., under the management of Post No. 118 G. A. R., to an immense house; the play was not well received. Martin's Aggregation 16th in Around the World in Eighty Days; fair business. Tony Denier's Humpty Dumpty 17th; large house and satisfactory show. Booked: Rentz-Santley co. 22d; Nellie Brown, readings, April 4; Hearts of Oak 9th; Hyer Sisters 13th; Watkins' Fifth Avenue co. in East Lynne 18th.

ITEM: A co. bearing the name of Billy Andrews' Lady Minstrels was disbanded here 18th.

Park Opera House (William J. Sell, manager): Leavitt's English Opera co. in Carmen drew large house 14th, followed by Bernhardt in Camille 18th to fair house. Haverly's Widow Bedott co., followed Sarah 19th and drew as many people. Booked: Fanny Davenport 22d; Oliver Doud Byron 24th; Jay Rial's Uncle Tom's co. 26th.

Academy of Music (Kelly & McDonald, managers): Another week of good business at this very pleasing theatre, and a number of new arrivals for the coming week.

Grand Opera House (Wagner & R. is, managers): Leavitt's Burlesque Opera co. 16th in Carmen; business poor. A concert 17th by home talent drew the largest crowd ever in the Opera House. Booked: Leavitt's Specialty co. 28th (but their date may be canceled); Aldrich & Parsloe.

Romoli Bros. at A. M. E. Church 22d, with their Panorama Paradise Lost and Bunyan's Pilgrim's Progress.

TITUSVILLE.
Parshall Opera House (James Parshall, proprietor): Sarah Bernhardt played Camille to one of the largest and most select audiences ever seen in this city; she drew a \$1,200 house. Booked: Bartley Campbell's My Geraldine, 24th; Anthony & Ellis' Uncle Tom's Cabin, 26th; Abbey's Humpty Dumpty, 29th; Leavitt's Burlesque co., 31st.

ITEM: The amusement-loving public of this city are indebted to Manager Parshall for an unusual number of fine attractions this season.

NEW CASTLE.
Opera House (R. M. Allen, manager): Mr. and Mrs. George S. Knight played Otto to a good house 16th. Booked: Leavitt's Specialty co. 28th; Rial's Uncle Tom 29th.

ITEMS: Mr. and Mrs. George S. Knight opened the new opera house in Mercer, Pa., 16th, playing to over \$500. An excursion train was run from this city.—Theodore Tilton lectured in New Wilmington 14th. He was in this city during the day.—Gen. Judson Kilpatrick delivered his lecture, "The Irish Soldier in the War of the Rebellion," to a fair audience at City Hall 16th. "Patrick" did not attend, it being reported that Kilpatrick was an Orangeman.

MEADVILLE.
Opera House (H. M. Richmond, manager): Mr. and Mrs. George S. Knight played Otto for the third time in this city 14th before a small but enthusiastic audience. Leavitt's Opera Burlesque co. in Carmen drew a good house 15th. This troupe, although much smaller than formerly, still retains enough people to give a very amusing performance. Robert Burdette lectured 17th on "The Rise and Fall of the Moustache." Billed: Anthony & Ellis' Uncle Tom's Cabin 24th; Buffalo Bill 30th.

READING.
Grand Opera House (George M. Miller, manager): 15th, Around the World in Eighty Days to large business; 17th, C. L. Davis to crowded houses. Booked: 21st, Smith & Mestayer's Tourists; 31st, N. C. Goodwin's Frolics in Hobbies.

Academy of Music (John D. Misher, manager): Mrs. Scott-Siddons 16th to good business; Tony Denier's Pantomime 19th to large house. Booked: 23d, Rentz-Santley comb.; 24th, Ford's Olivette; 31st, return of Mrs. Scott-Siddons in Juliet.

DANVILLE.
Opera House (F. C. Angle, manager): George C. Stevens' Uncle Tom co. 19th to large house. The co. is a strong one and gave satisfaction. The piece is excellently set and the transformation scene very effectively done. They return here April 16 by special request. Coming: Tony Denier's Pantomime co. 22d; Mrs. Scott-Siddons 26th; Buffalo Bill April 7.

ITEM: Manager Stevens was taken very sick while laying over Sunday here, but recovered sufficiently to go on with his co.

SCRANTON.
Academy of Music (C. H. Lindsay, manager): Howorth's Hibernica 17th to light house. Mrs. Scott-Siddons as Rosalind 18th to a fine business.

EASTON.
Opera House (William M. Shultz, manager): Sol Smith Russell gave a good performance to a good house 13th, and Colender's Georgia Minstrels appeared 18th to a

fair house. Coming: My Geraldine 21st; Mrs. Scott-Siddons and Mary Anderson are soon to appear.

PITTSBURGH.
Music Hall (J. R. Ebret, manager): Fun on the Bristol 18th to good house; Mrs. Scott-Siddons 21st to fair business. Booked: April 3, Buffalo Bill; 20th, Herne's Hearts of Oak; 23d, Hyer Sisters; 28th, Maggie Mitchell.

CHARLIE SHAY'S co. came to a stand 12th, he refusing to pay wages. Co. seized on his goods and held him here until 18th, when he made a settlement. He had a benefit here 19th.

MAHANOT CITY.
City Hall (C. Metz, proprietor): Osborne's Irish Comedy co. 19th; fair business. Prof. Cook and Lillian Andrews 21st in Spiritualistic Exposures to good business. Coming: Donaldson's comb. 26th and 28th. Holway & Allen's Minstrels 29th.

ITEM: Manager Misher will present East Lynne for the first time April 25 by a strong co.

HARRISBURG.
Opera House (H. J. Steel, manager): Mrs. Scott-Siddons 15th as Rosalind disappointed many who had heard the lady read, and expected to see her act as well. Rial's Uncle Tom's Cabin co. 14th gave a performance somewhat above the average. Martin's Around the World in Eighty Days 17th to a large house.

WILLIAMSPORT.
Academy of Music (William G. Elliott, proprietor): Jay Rial's co. in Uncle Tom's Cabin 15th to large audience; Jarrett & Rice's Fun on the Bristol 16th to a large audience; the performance was a success. My Geraldine 22d to good audience. Billed: 23d, Tony Denier's Pantomime troupe; April 3, Buffalo Bill.

NORRISTOWN.
Norristown Music Hall (Charles Holmes, manager): Tony Denier's Pantomime 15th, to a good house. Booked: Wellesley & Sterling's Uncle Tom's Cabin, 25th; Helen MacTrevor's Plot, 28th (home talent); Helen Potter, April 1.

WILKESBARRE.
Music Hall (M. H. Burgunder, manager): 16th, C. L. Davis to good house; 17th, Fun on the Bristol to good house; 19th, Mrs. Scott-Siddons as Rosalind to good house. Helen Potter comes 28th; Buffalo Bill April 6.

Academy of Music (P. J. Ferguson, manager): Fun on the Bristol 15th to a large audience; show fair. Booked: Harry Osborn's Comedy co. 23d and 24th; Hearts of Oak April 7; Hyer Sisters 15th.

SHAMOKIN.
G. A. R. Opera House (John F. Osler, manager): Fun on the Bristol 15th to the largest house of the season. Booked: Herne's Hearts of Oak April 6.

Rhode Island.
Providence.

Opera House (George Hackett, manager): Nat Goodwin's Frolics opened 14th to a large house. They continued 15th and 16th, playing to fair business, but much less than ever before in this city. The co. is not up to the old standard, Eliza Weathersby being very much missed. Nat says he is to have a new play next season. That is a matter of congratulation, for Hobbies, although funny, is rather too antiquated for further presentation here. Snelbaker's Grand Consolidation proved an ordinary variety show composed of good, fair and ordinary talent. This week, commencing 21st, closing 23d, the Laurent-Correlli co. in Olivette; advance sale large. 24th and remainder of week, Emma Abbott English Opera co. in a very taking repertoire of operas. Sol Smith Russell first of week of 28th. Booked: Rice's Surprise Party, One Hundred Wives, Haverly's Mastodons, Dion Boucicault, Frank Chautau, Jananschek, Georges S. Knight, Anthony & Ellis' Uncle Tom party and many others.

Low's Opera House (William H. Low, Jr., manager): Nothing booked for this week. Gus Phillips, who delights in the cognomen of Oofy Gooft, and an ordinary co., played Under the Gaslight two nights of last week. The attendance was very light.

Theatre Comique (Hopkins & Morrow, managers): Last week's bill was an excellent one and delighted the numerous patrons of this theatre. Billee Taylor is in preparation.

ITEMS: E. D. Gooding, lately stage manager of the Theatre Comique in this city, is now manager of the Novelty Variety Theatre in Albany.—A grand concert by the famous pianist, Gustave Satter, will be given at Music Hall 21st.—Robson & Crane did a large business at the opera house last week; not fair, as the typos made it.

NEWPORT.
Bull's Opera House (Henry Bull, manager): N. C. Goodwin's Hobbies appeared 17th before a fair audience and was well received. 18th, Frank Mayo in Van the Virginian to a small audience. The show was first class in every particular. The acting of Affie Weaver as Kate Calvert was loudly applauded. Booked: 26th, Laurent Correlli Olivette co.; April 8, One Hundred Wives comb., both under the management of George Hackett of the Providence Opera House.

ITEM: W. H. Goffe, treasurer of the Providence Opera House and manager of all the theatrical enterprises under Mr. Hackett, was in town the past week arranging for the production of Olivette and One Hundred Wives comb.

PAWTUCKET.
New Music Hall (S. F. Fisk, manager): The Madison Square Theatre co. in Hazel Kirke 16th to a good house. Charles Wheatleigh as Dunstan Kirke and J. G. Saville as Pittacus Green won deserved applause. Joseph Murphy in Kerry Gow 19th to another good house. The co. was to appear in Newburyport 21st, but owing to the conflagration of the 19th, they concluded to remain here on that date. Coming: Haverly's New Mastodons 24th; All the Rage 26th.

WOONSOCKET.
Music Hall (C. H. Horton, manager): The Madison Square Co. No. 3 in Hazel Kirke was greeted by a large and fashionable audience 18th, and gave excellent satisfaction. The first act was finely set.

South Carolina.
Charleston.

Owens' Academy of Music (J. M. Barron, manager): Ada Gray 14th and 15th to good business. The opera of the Doctor of Alcantara was rendered 17th and 18th by the Charleston Musical Association in fine style to crowded houses. Coming: 21st, 22d and 23d, Miles' Juvenile Opera co.; 24th, Jay Rial's Humpty Dumpty; 25th, 26th and matinee, M. B. Curtis in Sam'l of Posen.

and matinee in The Emigrants to rather slim houses. Though Baker & Farron are as good as of yore and render their songs and dances very cleverly, they are surrounded by a miserable co., and again, it is a great mistake to book a comb. with only one play for a week in Mem. his. Coming: 28th, John McCullough. Nothing booked for next week.

Greenlaw Opera House: McIntyre & Heath's Great Southern Minstrels two nights and matinee to fair houses; outside of McIntyre & Heath co. not worthy of mention.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Selina Fetter, Louisville's latest debutante, supported by J. H. Huntley, Florence Kennedy and a clever co., made her first appearance here 18th in Love's Sacrifice, meeting with a more flattering greeting than is usually shown to so young a debutante. She has a commanding appearance, considerable dramatic power, with strong but well-modulated voice, and good facial expression.

MURFREESBORO.

Opera House (F. F. Henry, manager): Selina Fetter appeared 21st in Love's Sacrifice, supported by J. H. Huntley, Florence Kennedy and others. This is the last booking at this house this season, and good shows coming this way should make a note of it, as large audiences can be secured up to the middle of May.

TEXAS.

BREXHAM.

Grand Opera House (A. Meyer, manager): Kate Claxton in Two Orphans 10th to packed house. The Templetons 11th; matinee and evening 12th to good business.

VERMONT.

BURLINGTON.

Howard Opera House: Haverly's New Mastodon Minstrels 14th to good business—the best performance of the kind ever given here; Nick Roberts' Humpty Dumpty 19th to good audience.

VIRGINIA.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Rial's Humpty Dumpty 15th and 16th to fair business. Rice's Evangeline comb. 18th and 19th to good houses. Booked: Zera the magician 21st, week; Ford's co. in Olivette and Billee Taylor 28th and 29th.

Comique (W. W. Putnam, manager): New faces last week: Valade Sisters, Jessie Lee and Robert Barron. Needham & Cary open 21st.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Eleanor Calhoun as Julia in the Hunchback 10th, to fair business; Agnes Herndon in Led Astray and Won at Last, 18th and 19th, to rather slim houses. Coming: 28th and 29th, Ada Gray.

WEST VIRGINIA.

WHEELING.

Opera House: James A. Heine's Hearts of Oak co. opened for three nights 17th and have played to good business. Billed: Buffalo Bill 22d. George A. Hill is the attraction at the Academy this week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Neil Burgess' Widow Bedott 14th, 15th and 16th to good business; the support not above the average. Aldrich & Parsloe in My Partner 17th, 18th and 19th to immense business; the co. is a strong one and gave splendid support.

Academy of Music (Harry Deakin, manager): Harry Webber's Nip and Tuck 16th, 17th, 18th and 19th, opening to a good business. The play is of a very broad gauge, the plot very numerous. At the close of the present week Z. W. Sprague's connection with this co. ceases. Mr. J. E. Moore assuming the management. They lay off in Chicago for the next two weeks. Frederick Paulding 21st and week.

Favorite Theatre (John Slensby, proprietor): This place enjoys a regular patronage, with good variety people.

RACINE.

Opera House (McFarlane & Ruseo, manager): Professor Palmer's lectures for the week beginning 14th were well attended. During the recent blockade of our city by snow this house suffered to no small extent. Roland Reed and co. having been delayed arrived an hour before the curtain rose but gave a good entertainment notwithstanding. Anthony & Ellis' Uncle Tom's Cabin co. billed for 1st appeared 10th, having spent the time intervening at Fon du Lac. Charlotte Thompson comb. will not appear here as expected. Negotiations are pending with Hess Italian Opera co. for an appearance in May. Nothing billed.

MADISON.

Opera House (George Burroughs, proprietor): The Herbert Comedy co. concluded week's engagement 12th. While the business of the week has been only fair on account of the senatorial boom, the satisfaction given the people has been all that could be wished for. The co. is one of the best that has ever visited this city. Thomas W. Keene 18th to good business. Booked: Charlotte Thompson 28th; John Dillon April 16.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Gilmore & Mince's Humpty Dumpty, booked for 17th, canceled. Edwin Clifford comb. 17th, 18th and 19th to fair business. Booked: Charlotte Thompson 23d; A Celebrated Case April 9; John Dillon 18th.

CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): 15th and 16th, Helen Coleman in Widow Bedott, to fair houses. 18th and 19th, J. W. Carner presented Rip Van Winkle and Old Catteraugus to medium business; weather very bad.

Academy of Music (Joseph Kneeshaw, manager): 18th, Popular Dramatic co. played British Born to a large audience.

Item: Richard Dooney of Needles and Pins, Andrew McKay of Leavitt's Opera co. and Paul F. Nicholson of Strakoski & Hess Opera co. were in town last week.

OTTAWA.

Grand Opera House (John Ferguson, manager): French Comedy co. 15th and 16th playing to small business. Booked: Needles and Pins (Daly's) 31st; Little Concert co. April 6; Rice's Evangeline co. 11th, 12th and 13th; Cool Burgess 15th and 16th; Sol Smith Russell 20th and 26th; McKee Rankin 29th and 30th.

Item: Shelby, Pullman & Hamilton's tented show will commence its tour of Canada early in May. Alexander Jacques is the advance agent.

MONTREAL.

Academy of Music (H. Thomas, manager): Nothing for week of 21st.

Theatre Royal (J. B. Sparrow, manager):

Nick Roberts' Humpty Dumpty troupe four nights and two matinees to good houses. Booked: 22d and week, Collier's Banker's Daughter co.

LONDON.

Holman Opera House (George Holman, manager): Helen Coleman's Widow Bedott was well received 18th and 19th—business, however, light. Booked: Leavitt's English Opera Burlesque co. in Carmen 24th; Strakoski & Hess Opera co. 25th.

ST. CATHARINES.

Academy of Music (A. G. Brown, manager): Helen Coleman Opera co. gave a very fair rendition of Widow Bedott 14th, to a medium house.

NEW ORLEANS.

RECEIVED TOO LATE FOR CLASSIFICATION.

Academy of Music (David Bidwell, manager): The Corinne Merrie Makers have been doing a very fair business at this house for the past week in a mangled edition of the old story of Cinderella called The Magic Slipper. The co. is by far the best juvenile troupe we have seen here, some of them being equal to many operatic singers we have heard this season. Little Corinne herself is a prodigy. Her singing and acting have attracted deserved attention. Next week Baker & Farron commence a week's engagement at this house.

French Opera House: The dramatic co. who were attached to the opera co. whose engagement concluded last week were left behind here and have been giving a series of performances during the past week. Business has not been very good, and the people, who, I believe, were working on the "community" plan, have rather lost than made money.

Items: The Grand Opera House and The St. Charles Theatre have been closed during the past week.—Col. Wood, the proprietor of the Varieties Theatre, left the city very suddenly last week and hosts of mourning creditors bewail his departure. He literally took in everybody who had anything to do with him, from his backer, a merchant here, down to the stage hands. He had money, but objected to paying his debts, so concluded to leave town and search for another "gullible" community on whose credulity he might speculate.—The French Opera co. under the management of Mr. De Beaulieu also left the city owing several very large bills. I am told the manager was compelled to give his I. O. U. to more than one member of his co. and to many outside creditors. A suit was a short time ago instituted against the Varieties Club (proprietor of the Grand Opera House), and an effort made to seize their furniture, but the case was dismissed by the court as soon as reached. Joseph Jefferson and family, accompanied by Frederick Robinson, spent a day in the city this week on their way to Mr. Jefferson's plantation near the city.—Professor Seeman commences a week's engagement at the St. Charles Theatre, Sunday, March 20.—Salvini plays a two week's engagement at the Grand Opera House, beginning 20.

The Chinese Play at the Haymarket.

PART III.

[CONCLUDED.]

Meenie burst away to the stage, with one-half of her face as yet unpowdered, and took another peep from behind the curtain at the auditorium. True enough, it was just as Jack had said. There, in a private box, with smiling face and neat pigtail, sat his Excellency the Marquis Tseng in person, surrounded by half a dozen unquestionable Mongolians. Her first impulse was to shriek aloud, go into violent hysterics, and conclude with a fainting fit. But on second thoughts she decided to brazen it out. "Leave it to me, Jack," she said, with as much assurance as she could command. "We'll go through the first act as well as we can, and then see what the Ambassador thinks of it."

It was anxious work for Meenie, that evening's performance, but she pulled through with it somehow. She had no eyes for the audience, nor even for his Royal Highness; she played simply and solely to the Ambassador's box. Everybody in the theatre noticed the touching patriotism which made the popular actress pay more attention to the mere diplomatic representative of her own beloved sovereign than to the heir-apparent of the British throne. "You know these Chinese," said the Marchioness of Monopoly, "are so tenderly and sentimentally attached to the paternal rule of their amiable Emperors. They still retain that pleasing feudal devotion which has unfortunately died out in Europe through the foolish influence of misguided agrarian agitators." At any rate Meenie hardly took her eyes off the Ambassador's face. But that impassive Oriental sat through the five acts without a sign or a movement. Once he ate an ice a la Napoléon, and once he addressed a few remarks to an attaché; but from beginning to end he watched the performance with a uniformly smiling face, unmoved to tears by the great bastinado scene, and utterly impervious even to the touching incidents of the love making in the third act.

When the curtain fell at last, Meenie was fevered, excited, trembling from head to foot, but not hopeless. Calls of "Mee Nee-Shang" resounded loudly from the whole house, and even Dukes stood up enthusiastically to join in the clamor. When she went forward she noticed an ominous fact. The Ambassador was still in his place! Beginning as before, but the interpreter had quitted his seat and was moving in the direction of the manager's room.

Meenie courtied and kow-towed in a sort of haze or swoon and managed to reel off the stage somehow with her burden of bouquets. She rushed eagerly to Jack's room, and as she reached the door she saw that her worst fears were realized. A celestial in pigtail and tunic was standing at the door, engaged in low conversation with the manager.

Meenie entered with a swimming brain and sank into a chair. The interpreter shut the door softly, poured out a glass of sherry from Jack's decanter on the table, and held it gently to her lips. "Whist," he said, beneath his breath, in the purest and most

idiomatic Hibernian; "make yourself perfectly aisy, me dear, but don't spake too loud, if you please, for fear ye should ruin us both."

There was something very familiar to Meenie in the voice, which made her start suddenly. She looked up in amazement. "What," she cried, regardless of his warning, "it isn't you, Pat?"

"Indade an' it is, me darlin'," Pat answered in a low tone; "but kape it dark, if ye don't want us all to be found out together."

"Not your long-lost brother?" said Jack, in hesitation. "You're not going to perform Box and Cox in private life before my very eyes, are you?"

"The precise thing, me boy," Pat replied, unabashed. "Her brother that was in trouble for the last Fayman business, and run away to Calcutta. There I got a passage to China, and took up at first with the Jesuit missionaries. But, marrying a nate little Chinese girl, I thought I might as well turn Mandarin, so I passed their examinations, and was appointed interpreter to the embassy. An' now I'm in London I'm in deadly fear that Mike Flaherty, who's one of the chief detectives at Scotland Yard, will find me out and recognize me, the same as they recognized that poor cricketer fellow at Leicester."

A few minutes sufficed to clear up the business. Pat's features lent themselves as readily as Meenie's to the Chinese disguise; and he had cleverly intimated to the Ambassador that an additional interpreter in the national costume would prove more ornamental and effective than a recognized European like Dr. Macartney. Accordingly, he had assumed the style and title of the Mandarin Hwen Tsang, and had successfully passed himself off in London as a genuine Chinaman. Moreover, being gifted with Meenie's theatrical ability, he had learned to speak a certain broken English without the slightest Irish accent; and it was only in moments of emotion, like the present, that he burst out into his native dialect. He had recognized Meenie on the stage, partly by her voice and manner, but still more by some fragments of Irish nursery rhymes, which they had both learned as children, and which Meenie had boldly interpolated into the text of the "Fantaesies de Canton." So he had devoted all his energies to keeping up the hoax and deluding the Ambassador.

"And how did you manage to do it?" asked Jack.

"Sure I tould him," Pat answered quietly, "that though ye were all Chinamen, ye were acting the play in English to suit your audience. And the old haythen was perfectly content to believe it."

"But suppose he says anything about it to anybody?"

"Divil a word can he spake to anybody, except through me. Make yourselves aisy about it; the Ambassador thinks it's all as right as tuppence. The thing's a magnificent success. Ye'll jest com money, and nobody'll ever find ye out. Sure there's nobody in London understands Chinese except us at the embassy, and I'll make it all straight for ye there."

Meenie rushed into his arms, and then into Jack's. "Pat," said she, with emotion, "allow me to present you with my future husband."

"It's proud I am to make his acquaintance," Pat answered promptly; "and if he could lend me a tin-pound note for a day or two, it 'ud be a convenience."

Three days later Meenie became Mrs. Jack Roberts; and it was privately whispered in well-informed circles that the manager of the Chinese play had married the popular actress Mee-Nee Shang. At least, it was known that a member of the embassy had been present at a private meeting in a Roman Catholic chapel in Finsbury, where a priest was seen to enter, and Jack and Meenie to emerge shortly afterward.

Of course the hoax oozed out in time, and all London was in a state of rage and despair. But Jack coolly snapped his fingers at the metropolis, for he had made a small fortune over his season's entertainment, and had accepted an offer to undertake the management of a theatre at Chicago, where he is now doing remarkably well. Of course, too, his hoax was a most wicked and unprincipled adventure, which it has given the present writer deep moral pain to be compelled to chronicle. But, then, if people will make such fools of themselves, what is a well-meaning but weak-minded theatrical purveyor to do?

PROFESSIONAL DOINGS.

—Fresh T. Raymond goes to California in May.

—Ben Maguire goes to London next month with Deacon Crankett.

—The Tourists, after a week or so in Pennsylvania, cross the continent to San Francisco.

—M. B. Leavitt's Rentz Santley party will occupy Tony Pastor's April 11—only for two weeks.

—Will Mr. W. F. Owen kindly send for an important letter which has been left, with special instructions, in the care of the Editor?

—The little son (nine months old) of Mr. and Mrs. Harry Braham (Miss Lillian Russell) died in this city on the 14th instant of heart disease.

—Lewis Morrison and Forrest Robinson will succeed from the Legion of Honor Company at the end of this week at Baltimore, and return to this city.

—A complete list of the legitimate stars for next season include Edwin Booth, John McCullough, Lawrence Barrett, Thomas W. Keene, Frank Mayo, W. E. Sheridan, Fred

B. Warde, Frank Bangs and Frederick Paulding; Januscheck, Mary Anderson, Eleanor Calhoun, Selina Fettes and Henrietta Vaders.

—Edward E. Kidder called on The Mirror Monday. He says that Rice is on his legs again, and all his parties are doing finely. We congratulate Mr. Rice.

—Marc & Schlum lead the van of all the rising photographer's firms of the city. They have just finished some remarkably handsome pictures of the Billee Taylor company.

—Robson and Crane are in luck. A week or so ago they were presented with a pair of beautiful chestnut horses in Charleston, S. C., which they immediately named "Our Bachelors."

—The Kiralfys obtained an injunction last week preventing the representation of Eighty Days Around the World at Aberle's Theatre. They claim it as their property exclusively in New York.

—Sullivan's Hibernian Blondes have come to grief at Streeter, Ill., the manager, Sullivan, having been placed in duress vile for circulating bad literature in order to secure attendance at his questionable show.

—Harry and John Kernell, the Celtic purveyors of threadbare jokes, are about to inflict the British with their album of nonsense. They will do their lightning conversation just one month at Oxford Hall, London.

—Will E. English, manager of English's Grand Opera House, Indianapolis, says that no one besides himself and C. R. Gardiner has any authority to book attractions in his house for this or next season, and that he will join no circuits.

—Only a Farmer's Daughter is being played at the Chestnut, Philadelphia, this week, with Emily Rigi, Mme. Michaels, Jennie Yennans, Carrie Wyatt, W. H. Burroughs, Charles Stanley, and Elliott Barnes, the author of the piece, in the cast.

—A short time ago a small dramatic company was organized in San Francisco and proceeded to the Sandwich Islands, where they were to play a short season at the Hawaiian Theatre. Soon as they arrived there the small pox broke out and is now raging violently, and the company had to close the house, and are now held there until an abatement of the epidemic.

—B. S. Driggs, agent for the McGibney Family, was injured by an accident in Canandaigua, N. Y., last week. He was crossing Main street in that village, when a runaway team of horses drawing a heavy lumber wagon dashed upon him, throwing him to the ground. Luckily he succeeded in grasping the pole of the wagon, but was dragged some distance before the runaways could be secured. Although severely bruised and shaken, Mr. Driggs' injuries are not serious.

—Anna Dickinson will play Claude Melnotte at the Chestnut Street Opera House, Philadelphia, on Wednesday evening, 13th prox. Curiosity is on the tip-toe in the Quaker City to see the celebrated platform speaker in blouse and pants, and to ocularly measure the circumference of her pious in a Prince's tights. Miss Dickinson will be supported by H. A. Weaver, G. Leslie Gossen, Frank Kilday, G. W. Warren, Miss Stewart, Mrs. H. A. Weaver, Mrs. E. L. Davenport, Laura Thorpe, Miss Variat, and others.

—Salvini, it seems, will not allow Anna Dickinson to appear as Macbeth, if she is going to play alternate nights with him in Philadelphia; and the ambitious lady has to forswear it and confine herself to Hamlet and Claude Melnotte, characters that the Italian does not play. It is asserted that Salvini did not like the competition! This is really too choice. The real motive is undoubtedly his respect for the character, and he would prefer the Thane would do his own murdering, rather than entrust it to the hands of Miss Dickinson.

Windsor Theatre.

Bowery below Canal Street.

JOHN A. STEVENS.....Lessee
FRANK B. MURTHA.....Manager

Return for one week only, commencing

MONDAY EVENING, MARCH 21,

or

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SI SLOCUM.

supported by a company of unusual excellence.

Matinees Wednesday and Saturday.

Academy of Music.

Director of Music and Conductor. Sig. Arditi Friday, March 25 (for the last time), Donizetti's opera LA FAVORITA, Fernando, Sig. Campanini; Alfonso, Sig. Galassi; Baldassare, Sig. Monti; and Leonora, Miss Annie Louise Cary.

Divertissement by Mme. Malvina Cavallazzi and corps de ballet.

Third Grand Matinee, Saturday, March 26, Lucia DI LAMMERMOOR.

Edgardo, Sig. Ravelli; Aston, Sig. Galassi; and Lucia, Mme. Etelka Gerster.

Monday, March 28 (second time), Rossini's admired opera,

IL BARBIERE DI SEVIGLIA.

Rosina, Mme. Etelka Gerster.

Opera commences at 8.

Box-office open from 9 till 5.

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LESTER WALLACK.....Proprietor and Manager

THIS (THURSDAY) EVENING, MARCH 24,

will be produced Dion Boucicault's splendid comedy,

OLD HEADS AND YOUNG HEARTS,

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OLD HEADS AND YOUNG HEARTS,

OLD HEADS AND YOUNG HEARTS,

OLD HEADS AND YOUNG HEARTS,

with a most complete cast and elegant scenery and appointments.

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Every evening and Saturday matinee.

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Evening performances begin for the present at 8:30; afternoon at 1:45.

FOURTH WEEK AND GENUINE SUCCESS

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F F E E L L C C H A A

or,

WOMAN'S LOVE,

WOMAN'S LOVE,

WOMAN'S LOVE,

WOMAN'S LOVE,

WOMAN'S LOVE,

with Charles R. Thorne, Jr., Frederick De Belleville, John Parselle, J. H. Stoddart, Owen Fawcett, Rose Eytling (her first appearance here in five years), Sara Jewett, Mrs. E. J. Phillips and Estelle Clayton in the cast.

SATURDAY, MARCH 20,

FOURTH MATINEE OF FELICIA.

THURSDAY AFTERNOON, MARCH 21,

Third extra matinee of

CONSCIENCE.

Haverly's Fifth Avenue Theatre.

J. H. HAVERLY.....Proprietor and Manager

Next week, That Man from Catteraugus.

Haverly's Fourteenth St. Theatre.

14th Street and 8th Avenue.

J. H. HAVERLY.....Proprietor and Manager

ONLY THREE NIGHTS MORE.

THE ORIGINAL, THE IDENTICAL, THE FAMOUS FORTY,

HAVERLY'S EUROPEAN

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MASTODON MINSTRELS,

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from HER MAJESTY'S THEATRE, London.

Patronized by royalty, recognized by the nobility, commended by the clergy.

The English press declared: "Minstrelsy is an art and the Mastodons artists."

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Haverly's Nible's Garden Theatre.

J. H. HAVERLY.....Proprietor and Manager

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Every evening until further notice,

KIRALFY BROTHERS' famous spectacle,

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II. THE ROYAL.

Supposing some misguided individual, with a taste for the monotonous, to have determined upon visiting as many as possible of the London Music Halls in one evening, he would, after listening to the opening item at the Oxford, find himself about a quarter past eight across the road, a trifle inclining to the city, and depositing his pieces upon the pay box at the entrance to the Royal. Having settled within himself that an orchestra stall at one shilling and sixpence would as well suit his purpose as a private box at half a guinea, or a position in the balcony at merely the nominal figure of sixpence, he would at once marshal his procession of one, and proceeding along a passage, and turning to the right, according to the directions of the stalwart check-taker, would immediately find himself in the haven where he would be. If he were a young man of sentimental and romantic disposition he would undoubtedly pause a moment in the middle of the passage to contemplate with a sort of awful reverence a door at the extreme end thereof—on the other side of which extends the sacred domain—behind the scenes. It is ten chances to one that he would be further gratified by beholding the entrance or exit by the same means, of either a shortish and stoutish young lady fashionably though rather frowly attired, and with a general aspect of fluffiness and frizziness, or a young gentleman of not too attractive an exterior similarly caparisoned, the said being neither more nor less than an arriving or a departing artiste.

The Royal Music Hall is constructed upon the same general principles as its more stylish neighbor, the Oxford. The stage, which is capacious in depth, breadth and height, faces a similar oblong, furnished with a balcony running along three sides. The body of the hall embraces the orchestra stalls and the stalls, that is to say, the section where our fashionable visitor is enconced, and the more vulgar portion where the shilling visitors are accommodated, and which would be more correctly described as the "area," or even the "pit." The furnishing both here and in the orchestra stalls consists of parallel rows of small tables with seats to match; the exception being that in the higher-priced division the seats are cushioned and railed off to prevent undue crowding. The substitution of tables for trays fixed to the back of the front row of seats, is agreeable as imparting a sort of family gathering air to the proceedings, and is further commendable as affording a stimulant to self-education among the million by reason of the facilities it offers for the study and working out of geometrical problems and artistic fancy art designs, by the use of drinking vessels of all descriptions as drawing instruments, and inconsiderable portions of beer and other beverages as material for actual demonstration.

The audience at this establishment is much of a kin with that described as visiting the Oxford, with perhaps a shade less "fashion" about it. There are comparatively few of the young gentlemen who regale themselves with musical and terpsichorean joys at an insignificant outlay by way of seeing life—a very small attendance of "fast" individuals, be they male or female, and a larger proportion of excellent but homely folks, both attending upon the "missus" and enjoying solitary festivity. To them an evening at the Royal means an evening of real enjoyment; the attractions presented being a great deal more to their taste than any more orthodox theatrical performance, except perhaps a "bob's worth" (at a pantomime or two about Christmas time. The Royal being situated just in the middle of the ever populous neighborhood of Lincoln's Inn, including all the purlieus of Covent Garden and Clare Market, and the regions that lie around Gray's Inn, has naturally a very numerous clientele of this description, which also extends to its (the clientele's) numerous progeny which, in large numbers, occupies the balcony, and noisily demonstrates the fact on every evening of the week and every Saturday after noon performance.

These matinees are decidedly interesting. Half an hour or so behind the advertised time for opening, an overture by the tolerable band, which boasts a very sprightly and youthful gentleman in the concussion department, and a very spare and elderly gentleman elevated upon a high seat, in charge of a large double-bass, ushers in the advent of the chairman, who is another meagre gentleman with a natural appearance of chronic misery and a rather forced professional gaiety of demeanor, who, to the accompaniment of an impressive chord by the double bass, and an uncompromising bang or so by the drummer, takes up his position at the centre table in the orchestra stalls and plays a sort of *obligato* upon his gong by way of announcing that it is going to begin. Being at once followed by two gentlemen who are his regular Saturday afternoon supporters, the ladies and gentlemen in the body of the hall and the balcony (the orchestra stalls being as yet almost untenanted) are invited to bestow their attentions upon "Harry Cavendish, the popular buffo vocalist," which they accordingly prepare to do.

This gentleman to his claims as a buffo-vocalist adds the important distinction of being the manager of the establishment. In this capacity he no sooner completes his musical offering than he appears in front, ostensibly bent on preserving order, but genially disposed towards the many visitors who now commence to occupy the orchestra stalls.

This portion of a Royal matinee audience is peculiar, consisting entirely of ladies and gentlemen interested in the music hall profession, either as artistes, managers, agents, or that very numerous class of public house proprietors who either own halls of their own or revel in the acquaintance of this class of professional. The former are always to be recognized, and so are the latter. Your sporting publican (for the professionally-disposed publican is always a sporting man into the bargain) is a gentleman of florid aspect, wears garments of a pronounced cut, possesses a loud voice and laugh, and displays a prodigious number of the largest possible diamonds. He is also not always too well washed. Nevertheless, he is an appreciative auditor, applauds everything and everybody with encouraging enthusiasm, and spreads his money with a freedom that endears him alike to his friends (the professionals), to the waiters, who are on grounds of no very servile acquaintance with him, and whom he liberally tips, and to the proprietor of the house. He is therefore almost as useful as he is ornamental.

Probably one reason why there is so large an attendance of professional and extra professional worthies on Saturday afternoons is the fact that they are devoted to preliminary and test performances by aspirants to music hall honors, such efforts being picked out with those of one or two well-known performers, so as to insure at least a passable entertainment. Thus, Mr. Cavendish being immediately followed by the Rosenthals, who produce an entertainment in which one gentleman assumes negro characteristics and ill-treats a gentleman, who assumes the appearance professionally known as "a fop," while a lady stands around and does not assume any characteristics worth mentioning; the whole concluding with a sort of *pas d'expose*. We are called upon to listen to Miss Julia Lassalle. This lady is evidently of alien extraction, a fact which by no means follows the adoption of a French cognomen. She attempts, and very successfully, too, three ballads, in one of which, as a *vandiere* with abbreviated skirts that reveal symmetrical stockings and a martial step that displays further charms in the same direction, she creates quite a furore—the most successful debut of the day.

After this several nonentities appear, who are so evidently on trial that their names are not even quoted on the programme. In their several departments they work terribly hard—with a vigor, indeed, that is almost distressing when one remembers that on their success or non-success depends their chance of earning a living for probably some time to come. They are all kindly received, but as a rule fail to make any impression, their business generally being raw and lacking that great essential—novelty. Much more appreciation awaits the efforts of Florrie Desmond, with sundry ballads, treating—while she retains the skirts of femininity—of her young man, and, per contra, of her lady love, when she relinquishes petticoats for the tights and trunk bosen of burlesque. This is where the lady may be said to "fetch 'em." Great applause greets her entrance—for she is of decidedly impressive appearance—which verges upon the enthusiastic when she presently breaks into a step dance indicative (presumably) of the liveliness of her (or his) affection for the subject of the ballad. Certainly, considering physical development, she is astonishingly nimble. She is succeeded by Yankee Henri Carney, whose name is apparently a compound of American, French and Irish components. His *piece de resistance* is a song with a chorus, "It's a fact!" in which he includes a lot of patter supposed to be addressed by a Yankee to the numbers of intelligent "Britishers" in the audience. It of course contains a number of those astounding yarns as to immensity of resources, of inventions, of politics and of social condition, which are supposed to be the every-day theme of Americans at home, and winds up with an inflated invitation to the hardly-conditioned lower strata of England to emigrate to the West, where, it is to be feared, they will hardly find everything as roscate as he depicts it—although he backs up his assertions with the chorus "It's a fact!" As regards enunciation, costume and get up for the part, Mr. Carney's impersonation is about as unlike an American as possible. He gives, however, an undeniably clever sketch, in which his garments are so ingeniously constructed as to admit of transformation, in sight of the audience and with great rapidity, into the every-day habiliments of an Englishman, an Irishman and a Highlander, kilt and plaid included. Kate Griffiths, described as "the favorite serio-comic," warbles with some success, and is followed by Fannie Fane, another debutante, and who is described as a "ballad vocalist." She proves to be a lady of considerable qualifications for that line of business, possessing a good voice, with some skill in using it, but unfortunately fails to hit the exact taste of her audience by mistaken choice in the subjects of her songs. Old-fashioned ballads of the style of "I'll be no submissive wife" are not likely to suit such audiences as the present. Much amusement is created by a miniature Christy minstrel first part by Messrs. Harman and Elston, who are probably the best exponents of this sort of business before the public, there being a crispness about their proceedings which is unique. The last item in the entertainment is provided by Fred Harrington, who obliges with that charmingly novel and interesting effusion "Schneider, how you vas?"—and then (being a gentleman of commanding appearance, evidently capable

of taking his own part in the world) appropriately, though with distressing vocal effect, favors with the plaintive ballad, "Shall I ever see my home once more?"

This interrogation seems to convey a sort of happy thought to the antique double bass performer, which, no doubt by a sort of magnetic sympathy, he communicates to the vivacious drummer. As a consequence, even while Mr. Harrington is yet bowing his acknowledgments, a sudden unstarting of the entire orchestra preludes a vigorous rendition of the national anthem, which the chairman receives standing because he is patriotic, and the audience receive standing because they want to get out. But a visit must first be made to the bar, which is situated at the rear of the hall, and is a commodious, important and very lucrative department. That the whole business is a paying one may be easily believed, inasmuch as the proprietor who conducted it for a term of somewhere about fifteen years is about to take a farewell benefit and retire into private life. In how many trades or professions can this be equalled? W. C. T.

The Awful Blizzards.

The Western blizzards have been particularly severe upon professionals, and many of them, snowbound and blockaded, have been compelled to cancel their dates. Particularly has this been the case in Iowa, Illinois and Wisconsin. Both Annie Pixley and Maggie Mitchell were snowbound last week in the first-named State, and at Cedar Rapids Miss Pixley filled some of Miss Mitchell's dates. A number of small companies, without the means to keep together, and being hemmed in by small towns, have gone to pieces, and the members left to shift for themselves. The suffering, too, among companies has been great, and the sympathy and hospitality of the people of different towns have been solicited and extended in a number of cases. Professionals say this has been the severest Winter within their recollection, and they have no desire to repeat their experiences—"leave the stage first." Considering the material of which many traveling companies are composed, were this threat meant in earnest, a few Winters like the past might prove a blessing to theatre-goers.

PROFESSIONAL DOINGS.

—The San Francisco Minstrels are going to California.
—Joe Peckham, cornetist, has joined Snelbaker's Majesties.
—Edwin Varrey will join Frank Mayo's company in Boston on Monday, April 4.
—Leavitt's Burlesque Opera Company will close its season at Portland, Me., May 7.
—Haverly's Strategists open at the Bush Street Theatre, San Francisco, on the 4th of April.
—Modjeska is getting modest. She wants \$100,000 for one hundred nights in this country.
—Hartz is mystifying large audiences at Masonic Hall. Blitz is dying in Philadelphia.
—Charles H. Hoyt, a contributor to the Boston Post, has written a play called Gifford's Luck.
—Lotta, on her return to the Park Theatre, will appear in Little Nell and the Marchioness.
—Bernhardt concludes her career in this country next month, playing two weeks at Booth's.
—Haverly's Mastodons, now playing at the Fourteenth Street Theatre, will shortly go to California.
—Joe Emmett plays a three weeks' engagement in this city, commencing 28th, which closes his season.
—Mitchell's Pleasure Party in Our Gobblins will succeed Haverly's Mastodons at the Fourteenth Street Theatre.
—Willie Edouin's Sparks Company appear at the Standard, San Francisco, at the conclusion of the S. J. Lane engagement.
—W. A. Robertson, business manager of Mr. and Mrs. George S. Knight, had his pocket relieved of \$120 at Bradford, Pa.
—Bernhardt was much pleased with her reception in Bradford, Pa. She thought the mud was just too disgusting for anything.
—George Knight inaugurated the new Opera House at Mercer, Pa., on the 15th, playing Otto. It ought to do well now.
—The Nellie Boyd Dramatic Company was the first to go across the continent by the Southern Overland Railroad, just completed.
—Fred Straffen has signed a contract for another year with Messrs. Anthony & Ellis as manager of their Uncle Tom's combination.
—W. H. Worth, of the Buffalo Bill party, was married to Annie Louise Dison, of Chicago, at Fort Wayne, Ind., on the 19th instant.
—Chas. M. Southwell, treasurer of Chestnut Street Opera House, Philadelphia, and Joseph McCall, treasurer of the Walnut, have exchanged positions.
—The Union Square Theatre Company will commence its annual engagement at the Park, Boston, on the 2d of May. The season ends here on the 31st of April.
—Gilmore & Misco's Humpty Dumpty troupe and Minnie Palmer's Gaiety company have both canceled their dates with Wilson & Thearle's World Lyceum Bureau.
—Meibach & Haverly's new play is called The Girl with the Red Head. They might have dignified the title a little—"The Maiden with the Carnation Locks, for instance."
—Will J. Davis, of the Chicago Opera House, opened the new Keokuk Opera House on the 10th instant with a company of nineteen people, made up in the finest city.
—Manager Leavitt has contracted with the Strobridge Lithographic Company of Cincinnati for sixty thousand mammoth colored lithographs for his new Giganteo Minstrels.
—Carpenters are hard at work at Madison Square Garden converting that building into a vast amphitheatre for Barnum, Hutchinson and Bailey's allied show, which shortly opens there.
—Charley Shay's company, for lack of salaries, seized on his paraphernalia at Pitts-

ton, Pa., on the 12th, and held them until the 18th, when he made a settlement, and they were released.

—The Germania Theatre, Philadelphia, is being torn down, and a large, handsome structure, modeled after the Chestnut Street Opera House, will be erected in its place by the Ladner Brothers.

—Linda Dietz having left the Haymarket Theatre, London, has organized a company to star through the English provinces. Her sister Ella is about to do the same thing, only she will appear in opera.

—The ambitious young gentleman who takes care of the comedy business in the Black Crook makes about as much fun as a man would experience by catching his fingers in a couple of revolving cog-wheels.

—Dan Sully, Irish comedian, has purchased a drama called Ireland's Oppression, and is going to star in it. If he depends upon support from his countrymen, he'll get stranded at the first town outside the city—vide The Eviction at Newark a week or so ago.

—Haverly's Strategists opened at Des Moines last night, on their way to San Francisco, to a large audience. The piece was very favorably received, we learn by a private dispatch, and the cast was eminently satisfactory. J. B. Polk made a decided hit in the comedy character. We predict a successful career for this company in the far West.

—The following is a list of Rosalinds who have graced the English stage: Mrs. Booth, Mrs. Pritchard, Peg Woffington, Barbara Street, Mrs. Siddons, Mrs. Jordan, Miss Frances, Mrs. Charles Keen, Mrs. Nesbit, Mrs. Scott-Siddons, Joey Goughenham, Annette Ince, Anna Cora Mowatt, Adelaide Neilson, Mrs. Kendall, Mrs. Hermann Vezin, Miss Litton and Miss Alley.

—Fontenoy, a historical drama in five acts, was given in Newark, N. J., last Thursday night, under the auspices of the Irish National Land League. The cast was made up of members of St. Michaels Literary Association, and all the Fogarties, Toomeys, Minihans, O'Donnells, Molays, Fooheys, Eagans and McInermys of the institution distinguished themselves.

—Manager Hackett, of the Providence Opera House, is playing different combinations on the road; Mitchell's Pleasure Party and Nat Goodwin have been sent out this week. Henri Laurent's Olivette, Sol Smith Russell, One Hundred Wives and others, after having filled their dates at the Providence Opera House, will go on the road with W. H. Goffe, treasurer of that theatre, acting in Manager Hackett's interest.

—As the curtain was about to rise on the first act of Aida at the Grand Opera House, Rochester, on the evening of the 16th, Max Strakosch was waited upon by an officer, armed with the necessary papers of attachment, who notified him that the performance would have to be dispensed with unless bills contracted with Utica parties were liquidated then and there. Max protested, but it was no use. He handed over the amount and the officer retired.

—J. Alex. Brown has engaged the following company to support James O'Neil and Lillie Andrews at the Windsor Theatre for one week, beginning next Monday: Charles Fyffe, Welsh Edwards, George Jordan, S. C. DuBois, Delox King, James E. Lewis, Isadore Kline, Hart Conway, Lewis H. Haywood, Cassie Troy, Elizabeth Andrews and others. Richelieu will be given the first three nights and Wednesday matinee, and the Lady of Lyons the last three nights and Saturday matinee.

—Nat Goodwin tells the story of his debut in Providence some nine years ago; he says when he came upon the stage he was so frightened he could not speak a line; he glanced at the audience, and turning round, ran off the stage down the back way, with all his paint, powder and stage make-up on; nor did he stop until he reached the depot, where he took the cars for home, vowing never again to appear before the public. How wise a second thought often is Goodwin's present popularity attests.

—There is more than one way to draw a large audience—for instance: Mme. Carreno, of Carreno's Operatic Company, played to a light business at Columbus, Ga., on Thursday and Friday. At the Saturday matinee she presented each lady with a ticket for the evening performance, and the consequence was she had a good house. The escort of the ladies had to buy tickets, and the proceeding being so strange people thought something grand was to be given, and flocked to the theatre in large numbers.

—Manager Lohman, of Syracuse, has organized a minstrel company headed by Happy Cal Wagner, and will start from that point March 23, opening at Jordan, N. Y. They will play in the smaller towns of the State. The troupe is made up as follows: Happy Cal Wagner, Ben Cotton, John A. Toole, Sam Pierce, Dave Mack, Darwin Truss, O. T. Seymour, Frank Edwards, A. C. Gaylord, Joe Riano, John Bartholomew, George E. Roberts, M. S. Dawson, Frank Degan and Will Caffy. They also have a silver cornet band.

FOREIGN GOSSIP.

(London Figaro)

By far the most important theatrical news of the day is the announcement that Mr. Henry Irving and Mr. Edwin Booth intend to join forces for a time. As a sign of artistic good will, and of the decline of that feeling, once so universal among actors, which dreaded above all things a rival "near the throne," this arrangement is most gratifying. The occasion will be one of the greatest interest, and will be eagerly looked forward to. It is a curious fact, noted by the well-informed critic of the *Athenaeum*, that on Mr. Booth's former visit to England, he and Mr. Irving appeared together in Manchester, Mr. Irving playing Laertes to Mr. Booth's Hamlet, Cassio to his Othello, Bassanio to his Shylock, Wellborn to his Sir Giles Overreach, Buckingham to his Richard III., and Benvollio to his Romeo.

Sarah Bernhardt has been suffering with sciatica. We were under the impression that most people have sciatica in the legs. At all events, when we have had sciatica it has always been in the legs. Now, unless a great change has taken place in Miss Bernhardt since she played at the Gaiety, she hasn't legs enough for a single sciatic.

A propos of Sally B., she recently per-

formed in one of the cities of the West in presence of a brilliant audience who remained perfectly silent until the curtain fell on the last act, when they testified their delight by calling the distinguished French actress six times. They didn't understand a word of the piece, but they knew it was over.

Mr. Lytton Sothern informs us that the will of the late Mr. Sothern is to be contested in the courts on grounds which will be generally understood and need not be named. Mr. Lytton Sothern says that his late father made the will five days before his death, leaving everything to Mrs. Cowen, and on her death to that lady's son. A previous will made in America left the entire estate to Mrs. Sothern and her children.

From all accounts the "sacred lamp of burlesque" burns rather dimly in the States. An American showman, who is over here in search of novelties, tells me that the style of entertainment so popular a few years ago, when Lydia Thompson, the best of all burlesque actresses, fascinated our transatlantic cousins, may now be considered pretty well "played out." Of late, when a pun is go: off in an American theatre, the bulk of the audience listen in gloomy silence. Possibly some ignorant backwoodsman may relax into a grin, but the people around him look upon him as a lunatic. The public sit and listen to the puns and look ashamed of the fools who perpetrate them on the stage night after night. When a pun is new it is bad enough, but when it has seen age, and has got gray, and become unable to stand alone, a sensitive person will have pity for it. So, when a pun is fired off, and the person who fires it looks wild because no one applauds, some person in the pit says, "Oh, oh!" and the audience laughs at that.

When managers put on the stage a lot of females whose faces resemble a masquerade ball, with legs of massive and beefy proportions, whose architectural faults may be classed as Corinthian, Ionic, octagon and renaissance, and the tights that reach from the floor to the small of the back, it is too much of a good thing, and audiences lose their appetite for such long-stocking opera, especially where there is no singing connected with it that would cause remark at a country singing-school. The people who attend places of amusement are getting so they are the ones to say whether they shall go or not. The time has been when people would fill a house anyway and ask no questions, but nowadays a performance must be pretty good, with lots of fun in it, and the fact must be thoroughly known before houses swell out with crowds. But the days of the punster-shows and comic opera, whose comicality consists of nakedness entirely, are numbered, and we shall soon expect to see managers make affidavit beforehand that no wretched puns will be tolerated.

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[CONTINUED FROM FIRST PAGE.]

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ing but bridled passion, the subduing and en-
slaving fascination of a social Cree, found
most graphic and admirable embodiment in
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Miss Emily Rigl moved like a vision of
splendor. Mme. Laurent, as depicted by the
author, is so common an adventuress that the
romance and elegance with which Miss Rigl
invested her was all the greater triumph.
Her acting has all the quiet force that she has
shown before and more of technical refine-
ment. She betrays her study of Bernhardt in
some little tricks of attitude and facial expres-
sion that suggest imitation but are not the
work of an actor.—TIMES.

Miss Rigl appeared to great advantage, and
displayed a discrimination in fine shading of
character at once difficult and admirable in
every artistic sense. Finish is Miss Rigl's
chief artistic quality, and the portrayal of
passion her chief intellectual merit. In these
respects she is equalled by scarcely an actor
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The central idea of the drama—that of an
unsophisticated country girl raised to adu-
lence and luxury by marriage and then made
the victim of an adventuress—gave an oppor-
tunity for many strong scenes.—RECORD.

Miss Emily Rigl made a strong impression
as Madame Laurent, the adventuress, being
called several times before the curtain. She
dressed the part superbly, and showed
marked ability in all the details.—SCN.

Miss Rigl's style is pre-eminently natural,
and her simulations are so perfect that art
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NEWS.

Miss Rigl as Madame Laurent was strong
and effective, acting with all the dash and
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